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ABSTRACT

This guide presents teaching strategies for using the basic texts adopted for American literature study in two different year-long courses. Included are the rationale, course objectives, course outline, suggested units and activities, and individualized projects using media for "American Literature, Chronologically Speaking," and the rationale, course outline, and suggested units and activities for "American Literature, Thematically Speaking." Also provided are an annotated bibliography and ten appendixes: pretests and posttests; essay evaluation forms; individualized projects student-teacher contacts; small group discussion evaluation forms; sample critical essays (structural divisions noted); reading seminar evaluation forms; questions to consider about literature; using Readers' Theater; and student course evaluation. (JM)

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TEACHING STRATEGIES FOR

AMERICAN LITERATURE 1,2 AND

ADVANCED AMERICAN LITERATURE 1,2

Prepared

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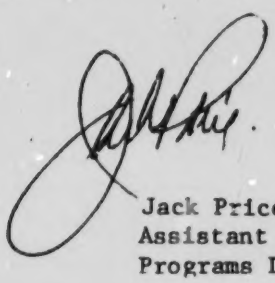
PREFACE

This guide, developed during the summer of 1974, presents teaching strategies for using the basic texts adopted for American Literature 1,2 and Advanced American Literature 1,2 during the 1973-74 school year. The course, generally year-long in length, is offered to juniors. Because of the elective program operating at most San Diego senior high schools, American literature may also be an elective.



Jack Price
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INTRODUCTION

This guide represents the work of two writers with diverse teaching experience, interests, and styles. But, while the approaches to teaching may be dissimilar, both views are underlined by the same basic philosophical assumptions. These assumptions are listed below:

1. There is no one right or best way to teach. Just as learning is an individual process, so is teaching an individual art. This guide is meant as a suggestion list which teachers are to adopt, modify, or reject according to their own personalities, objectives, and abilities.

2. Goals and assignments should be developed to provide a variety of options so that each student can learn in his or her own best way. Individualization of instruction is possible, even in the 35-40 member classroom, if the teacher 1) offers students choices in learning styles, routes, and rates and 2) makes it clear what is to be learned so those choices can be made intelligently.

3. There are no advanced, regular, or basic assignments per se. It is hoped that enough suggestions have been provided so that each teacher can choose or adapt the materials which best suit the particular classroom situation.

4. Every class, whether advanced or regular, contains various levels of ability and motivation.

5. Since this guide was developed for the newly adopted textbooks, all of the suggested assignments can and should be expanded by supplementary books, current periodicals, and previously adopted texts.

6. For reasons of organization and time, only two approaches to American literature are presented, in separate sections. However, there are several other valid approaches to teaching this literature, e.g., by major authors, by literary masterpieces, or by genre. Moreover, the two approaches presented here (as well as any others) can be interwoven or alternated by any one teacher. The major aim of this publication is to provide a flexible framework within which an individual teacher can work according to his or her preferences and student needs.

7. This guide contains no separate unit on ethnic literature. All of the newly adopted texts incorporate minority works into their collections according to theme or chronology. It seems much more meaningful to include ethnic literature in the mainstream of American literature where it rightfully belongs, rather than to pull it out of context and treat it as a separate entity.

8. This guide does not contain a separate unit on the teaching of writing or of grammar. Instead, the writers have tried to integrate language and composition study with the study of literature. Ideally, the assignment options given here should provide various means by which students can acquire greater proficiency in written and oral language skills.

9. The existence of a variety of language choices has to be accepted and noted in any English class. Slang, dialects, idioms, formal English, and informal English are all noted, and students should be helped to recognize the differences among all of these; and, more importantly, teachers should strive to help them to recognize when each type of language is appropriate. The writers do not advocate labeling one usage as wrong and another as right. We do suggest that teachers use literature, media, and the students' own oral and written words as examples which lead to an awareness of the appropriate uses of language.

10. Evaluation is built into the objectives for each unit and for the overall course. There is no <u>one</u> correct way of evaluating a student, and not every student has to be evaluated in the same way. We therefore try to include optional means of evaluating the assignments. Pretesting and post-testing are valuable aids in judging student progress in language and literary skills as well as attitudes.*

    Student evaluation of the materials and of the teacher are important also. Even more important, however, is the student's ability for self-evaluation; we have tried to incorporate student evaluations of self as well as of the materials and of the teacher into the proposed units and assignments. Obviously, if we hope to teach students to be aware and critical of outside forces, we must also try to help them to be critical and aware of themselves.

11. Any English class should include in its goals the development of communication skills, the strengthening of cooperation and mutual respect among students, and the clarifying of [illegible]'s own values. Any class in the humanities should try to develop an atmosphere of humaneness and mutual respect and should strive for students' acceptance of their own and of others' worth.

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*Language usage pretests and post-tests are included in the Appendix of this guide. *Individualized English, Set H* by Hook, published by Follett, has diagnostic and mastery tests with learning activities geared to the students' diagnosed needs. This publication is on the District "approved list."

Appropriate pretests and post-tests of literary skills and attitude inventories are available from Ginn for *Responding: Five*. They are *A Guide to Evaluation for Responding Series, Special Diagnostic Tests, Evaluation Sequence Pretests* and *Growth Tests*.

AMERICAN LITERATURE, CHRONOLOGICALLY SPEAKING

RATIONALE

Many teachers who consider themselves innovative may feel apologetic when they have to explain why they teach literature from a chronological viewpoint. Granted, the opportunity to bore students initially with the "oldest" literature exists, but only if the teacher spends so much time on it that the students begin to associate American literature with "old" literature. Teachers must keep in mind that enjoyment and pleasure in the subject matter are key objectives in any literature course. Therefore, for a chronological approach to be innovative and exciting, it should move as quickly as possible into modern satire, twentieth century poetry, and social criticism which are covered, if at all, in a few days at the end of a year which may have seen one entire quarter devoted to the Puritan period.

A sense of perspective is vital to an understanding of where we are now, and a chronological study of literature can achieve this perspective. But teachers should try to move fairly quickly into contemporary areas where students can begin to judge, compare, and weigh various periods and ideas in the light of contemporary experience. Students should be able to see and to evaluate the influence of older literature and styles on <u>modern</u> contemporary works.

There is another reason for this guide's de-emphasis of the earlier periods of American literature. We believe that most teachers already have an ample background in pre-twentieth century American literature; therefore, the suggestions presented here deal mainly with the late nineteenth and twentieth century. The newly adopted textbooks, in the main, cover the works of these periods.

Certainly, the chronological approach can be interesting and valuable for students if one attempts to use the historical framework as a means of developing a better perspective of the present and future and of a sense of fun and excitement.

As with the rest of the materials in this guide, each of the chronological units will be preceded by a statement of objectives which can be adapted to various level classes and to the finer distinctions of student ability within these classes. The suggested activities, of course, are also designed for student and teacher individualization. While most of the units are presented in skeletal form, the section "Realism and Naturalism" has more complete and detailed plans of day-by-day activities and assignment suggestions. It has been written as a model of what a teacher and students might do within a specific amount of time.

COURSE OBJECTIVES

Skills in reading, writing, and oral language will be further developed as the student becomes able to:

- -Analyze and define "American character" as it has developed through the literature of various periods.
- -Analyze specific differences among literary works of different periods.
- -Evaluate various types of literature in the context of the times in which the works were written.

-Discuss and to identify specific historic influences in modern literature.

-Identify stylistic and idiomatic differences between various authors and periods.

-Recognize levels of spoken and written English and to understand how their use and acceptability has changed in various periods.

-Trace the chronological development of one genre of American literature.

-Read for enjoyment and to discuss one's positive or negative responses to literature.

-Discuss literary works as means for self-expression and self-definition.

COURSE OUTLINE

I. First Semester:

A. Puritan Literature (three weeks)
B. Romantic Literature (three weeks)
C. The American Renaissance (four-six weeks)
D. Realism and Naturalism (five-six weeks)

II. Second Semester - Twentieth Century Literature:

A. Twentieth Century American: Search for Identity
B. Social Comment Through Literature
C. Contemporary Humor and Satire
D. Modern American Poetry
E. Man and Technology
F. The American Dream: Present and Future

SUGGESTED UNITS AND ACTIVITIES

In approaching American literature chronologically, a teacher can easily get bogged down in endless historical units. In order to give teachers as much flexibility as possible and in order to use the historical framework as a means of focusing on recent American literary works, we arbitrarily chose only five periods or developments in American literature:

1. The Puritan Age
2. Romanticism
3. The American Renaissance
4. Realism and Naturalism
5. Contemporary Literature

There are worthy and interesting authors whom the writers do not wish to deliberately slight; however, individual teachers can best decide if, when, and where they want to cover these authors' works in relationship to or as transitions between the major units.

Before beginning a study of American literature, a teacher should introduce the class to the concept of a uniquely American character which has developed because of environmental, political, and social forces and which is reflected in the literature. Moreover, students and teachers should be aware of the ideals, goals, or aspirations which are a part of the American character and which have developed and perhaps changed throughout the years. A course in American literature should try to make students aware and critical of this "American dream," especially as it is a part of their present and future lives. Preliminary discussions, group work and individual work can be based on the following readings:

American Dream[1] *(Responding: Theme Sequence)*:

Sinclair Lewis, "Zenith, U.S.A."
H. L. Mencken, "On Being an American"

Currents[2]:

"America"
"I Am an American"
"I Am the Nation"

Responding: Five[3]:

Richard Wright, "A Nightmare and a Forgotten Dream"
Arthur Hoppe, "Adam and Eve--Americans"
Claude McKay, "America"

Suggested activites for these selections:

1. Students can fill out questionnaires in which they respond personally to items such as:

   a) I am an American in that I...

   b) One good thing about being an American is... One bad thing is...

   c) My parents want me to be...

   d) I want to be...

   e) An American is...

2. Students can ask adults they know to fill out answers to these or to similar questions. Follow with group discussions and comparisons of the differences between adolescent and adult responses and between group members' responses.

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[1] Purves, *The American Dream* (Ginn, 1973).
[2] Stanford, *New World Issues: Currents* (Harcourt, 1971).
[3] Purves, *Responding: Five* (Ginn, 1973).

From a discussion of the modern American character, a teacher can proceed to an examination of Puritan values in American life (drive for success, work ethic, moralistic attitude) and to an examination of the Puritan literature.

First Semester

A. PURITAN LITERATURE

OBJECTIVES

1. To define "Puritan" in a personal, individualized manner after a reading of the selections.
2. To explain and analyze either by written or by oral means the Puritan facets in current American life.
3. To identify the differences between Puritan idiom and usage and twentieth century American English.
4. To trace specific Puritan elements in more recent literature (to be studied later in the year).

SUGGESTED READINGS

American Literary Tradition: 1607-1899[4]:

Esther Edwards, "The Awful Sweetness of Walking with God,"
Jonathan Edwards, "Sinners in the Hands of an Angry God"
Captain John Smith, "Captain Smith Among the Indians"
Edward Taylor, "Upon a Spider Catching a Fly" and "Upon What Base"

America Series: *Twentieth Century Fiction*[5]:

Shirley Jackson, "The Lottery"

Currents:

Senior Scholatic, "Prison Debate"

Literature of the United States, Book I[6]:

Jonathan Edwards, "Personal Narratives
Samuel Sewall, "Diary Entries"

Responding: Five:

Theodore Spencer, "Salem, 1692"

STUDENT ACTIVITIES

1. Each student writes a modern day version of Edward's sermon, using a contemporary situation but with a Puritan tone. This assignment can also be recorded for the class or delivered orally.
2. Students make an illustrated list or a poster of Puritan idioms and their definitions, e.g., "Nor shall the sinners with the just in their assemblie come" could be shown by a group of modern "swingers" being ostracized by more somber community members.

[4] Miller, *The American Literary Tradition: 1607-1899* (Scott-Foresman, 1973).
[5] America Series, *Twentieth Century Fiction: Authority and Self-Discovery* (McDougal, 1973).
[6] Blair, *Literature of the United States, Books I, II,* and *III* (Scott-Foresman, 1969).

3. A Puritan-style primer, done individually or by groups, using twentieth century idioms and definitions, e.g., illustrate "right on," "hang in there," "turned off."

4. Group research on Salem witch trials: reenactment and analysis of the attitudes and actions taken.

5. Role playing, in groups or before entire class, the Puritans' and the "unchosens'" attitudes as they apply to a designated modern situation, e.g., nude bathing at a designated city beach.

6. View a television program or a film; review it from a Puritanical point of view, or trace Puritan influences in its theme.

AUDIO-VISUAL AIDS

1. Film: "The Lottery"
2. Film: "Young Goodman Brown"
3. Kit 301.45 "Negro History," (Martin Luther King, Jr. speech recording)

B. ROMANTIC LITERATURE

OBJECTIVES

1. To define Romanticism in the historical and literary sense, using the selections as examples of the definition.
2. To define Romanticism in modern terms, using twentieth century selections as examples.
3. To trace and to discuss the development of Romantic ideas and ideals in American life.
4. To analyze the impact of Romanticism on one's own beliefs.
5. To critically evaluate and discuss the influence of Romanticism on popular culture and media.

SUGGESTED READINGS

American Literary Tradition: 1607-1899:

William Cullen Bryant, "Thanatopsis" and "Hymn of the City"
Washington Irving, "The Devil and Tom Walker" and "Knickerbocker Holiday"
Edgar Allan Poe, "The Black Cat," "The Fall of the House of Usher," "Annabel Lee," "To Helen," "The Sleeper," and "The Lake--To"
Mark Twain, "Cooper's Literary Offenses"

America Series, *Nineteenth Century Fiction*[7]:

Washington Irving, "Rip Van Winkle"
Edgar Allan Poe, "Tell-Tale Heart" and "The Cask of the Amontillado"

Literature of the United States, Book I:

Washington Irving, "The Author's Account of Himself" and "The Legend of Sleepy Hollow"
Edgar Allan Poe, "The Philosophy of Composition," "The Fall of the House of Usher," "The Masque of the Red Death," "The Cask of the Amontillado," "The Raven," and "To Helen"

Responding: Five :

Fredric Brown, "Voodoo"
Leonard Cohen, "Suzanne"
Edgar Allan Poe, "The Cask of Amontillado"
Edgar Allan Poe and Will Elder, "The Raven"
Jean Toomer, "Karintha"

Together[8]:

Henry Wadsworth Longfellow, "When We Die"
Navajo Traditional, "Healing from the Beautyway Chant"
Ojibwa Traditional, "Song of a Woman When Her Lover Went on a Journey"

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[7] America Series, *Nineteenth Century Fiction: Extraordinary Selves* (McDougal, 1973).
[8] Stanford, *New World Issues: Together* (Harcourt, 1971).

STUDENT ACTIVITIES

1. Prepare an oral discussion of Poe's love poems compared and contrasted to the poems of Cohen, Toomers, and the American Indian authors. Trace the Romantic elements in each of these.

2. Work with a group of students in giving a multimedia presentation of a Poe short story. Use records, pictures, films, slides, lighting effects, sound effects, smells, and tastes while the story is read to the class.

3. Write an evaluative paper comparing fact to its legend or myth, e.g., Bonnie and Clyde or Rudolph Valentino.

4. Watch a television soap opera or a horror movie. Do oral or written presentation on its Romantic elements, e.g., love of the past and of legends, love of nature, emphasis on individual conscience and freedom, reliance on instinct and emotion rather than factual knowledge and intellect.

5. Write or narrate a story or poem which has Romantic overtones, but is based on student's own experience, e.g., getting lost in caves in Sunset Cliffs, falling in love at first sight on Mission Beach. Or try waking up after sleeping for fifteen years, or colonizing Mars.

AUDIO-VISUAL AIDS

1. Ss 973.5 "American Dream: Myth or Reality"
2. Cass 813.5 "Tell-Tale Heart"
3. Rec 813.3 "Pit and the Pendulum"
4. Film: "Fall River Legend: Lizzie Borden Story"
5. Film: "Sirene"
6. Film: "Legend of Sleepy Hollow"

C. THE AMERICAN RENAISSANCE

OBJECTIVES

1. To evaluate the ideas of Thoreau and Emerson in terms of their importance to today's society.
2. To compare and contrast the ideas of the Transcendentalists with those of the protest and freedom movements of the twentieth century.
3. To be able to defend, in a written or an oral statement, a personal value or belief.
4. To define the word *symbol*, using the short stories of Hawthorne and Melville as examples.
5. To trace the development of a theme in a short story.

SUGGESTED READINGS

America Series: *Nineteenth Century Fiction:*

Nathaniel Hawthorne, "My Kinsman, Major Molineaux" and "The Birthmark"
Herman Melville, "Bartleby the Scrivener"

American Literary Tradition:

Ralph Waldo Emerson, "From 'Nature' (I Became a Transparent Eyeball)"
"From 'Self-Reliance' (A Non-Conformist)"
"From 'Self-Reliance' (Reliance on Property)"
Henry David Thoreau, "From *Walden* / Why I Went to the Woods"
"From *Walden* / The Battle of the Ants"
"From *Civil Disobedience*"
Nathaniel Hawthorne, "The Birthmark"
Herman Melville, "From 'A Passage to Enchanted Isles: Los Encantadas'"
Martin Buber, "Man's Duty As Man"
Martin Luther King, Jr., "A Legacy of Creative Protest"
Webb Miller, "From 'Homage to Gandhi'"

Currents:

Ralph Waldo Emerson, "Revolutionary Ideas"
Henry David Thoreau, "Revolutionary Ideas"

Literature of the United States, Book I:

Ralph Waldo Emerson, "The American Scholar" and "Self-Reliance"
Nathaniel Hawthorne, "Young Goodman Brown" and "The Artist of the Beautiful"

Literature of the United States, Book II:

Herman Melville, "Bartleby" and "Hawthorne and His Mosses"

Responding: Five:

Theodore Roethke, "Dolor"
Morrie Turner, "Wee Pals"
Henry David Thoreau, "From *Civil Disobedience*"

STUDENT ACTIVITIES

1. Debate in class on one of the issues covered in *Civil Disobedience*.
2. Write a personal statement of one's values or belief, e.g., "Americans are too success-oriented" or "I believe that the most important freedom I have is..."
3. Work with a group of students in reading Lawrence and Lee's play *The Night Thoreau Spent in Jail* and presenting a scene from it in class.
4. Draw a cartoon, or make a collage, or make a montage illustrating an Emersonian idea, e.g., self-reliance, non-conformity, friendship.
5. Either with a group of students or as an individual, do a paper, film, or cassette tape on a contemporary *Walden*.
6. After reading Thoreau's and Emerson's biographies, interview Thoreau or Emerson with a student role-playing as authentically as possible.
7. Debate in class on an alternate course of action for Captain Vere in *Billy Budd*, e.g., "Resolved: Billy Budd should have been given a harsh physical punishment."
8. Read *Scarlet Letter* and present with a group of students a paper or an oral discussion of Hawthorne's views of the "Puritan Experience."
9. Dramatize a scene from a Melville or Hawthorne work in front of the class.
10. Write a paper discussing Hawthorne's moral view (good and evil) as compared or contrasted to Melville's.
11. Trace the development of theme in a Hawthorne or Melville work, either orally or in a paper.
12. Join with a group of students to research the lives of Gandhi and Martin Luther King, Jr. Present a discussion to the class on the Transcendental influences on their lives.
13. Either in groups or as an individual, research various protest movements for influences of Emerson and Thoreau, e.g., Free Speech Movement, Civil Rights, Cesar Chavez.
14. In groups, define "system" or "establishment" by making an illustrated list of people and things who are "in" and "out" of the system, e.g., John Wayne would be "in" and Peter Fonda would be "out."

AUDIO-VISUAL AIDS

1. Cass 813.3 "Dr. Heidegger's Experiment"
2. Film: "Young Goodman Brown"
3. Film: "Bartleby"
4. Film: "Dr. Heidegger's Experiment

D. REALISM AND NATURALISM

OBJECTIVES

1. To identify the major characteristics of Realism and Naturalism, using the literature as examples.
2. To identify the major differences between a Romantic work and a Realistic work, using literary sections from this unit and from the previous unit on Romanticism.
3. To recognize the literary trends of Realism and Naturalism as a reflection of an era's social and environmental forces.
4. To recognize and to analyze the influence of Realism and Naturalism in the mass media.
5. To examine one's own views and to determine which influence--the Puritan, the Romantic, the Naturalistic, or the Realistic--is most prevalent in one's thoughts.
6. To identify Realistic and Naturalistic elements in more recent literature.

SUGGESTED READINGS

America Series: *Nineteenth Century Fiction:*

Ambrose Bierce, "Occurrence at Owl Creek Bridge"
Stephen Crane, "The Open Boat," "The Upturned Face"
Mark Twain, "The Buffalo Yarn," "The Old Ram Yarn," "The Old Ram Yarn Retold," "Cannibalism in the Cars," and "The Grangerford Household"

American Dream (Responding: Theme Sequence):

Sinclair Lewis, "Zenith, U.S.A." (from *Babbitt*)

American Literary Tradition:

Ambrose Bierce, "Occurrence at Owl Creek Bridge"
Samuel Clemens, "Celebrated Jumping Frog of Calaveras County," "The War Prayer," and "From *Life on the Mississippi*"
Stephen Crane, "The Open Boat"
Edith Wharton, "A Journey"

Choosing [9]:

Stephen Crane, "The Upturned Face"

Currents:

Edgar Lee Masters, "Robert Fulton Tanner"
E. A. Robinson, "Reuben Bright"

Literature of the United States, Book II:

Samuel Clemens, "The Notorious Jumping Frog of Calaveras County," "The Old Masters," "Baker's Blue-Jay Yarn," "The Man Who Corrupted Hadleyburg"

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[9] Finn, *Choosing* (Addison-Wesley, 1974).

Stephen Crane, "The Open Boat" and "The Bride Comes to Yellow Sky"
Theodore Dreiser, "The Second Choice"
William Dean Howells, "Editha" and "Criticism and Fiction"
Henry James, "The Middle Years," "The Beast in the Jungle," "The Jolly Corner" and *The Turn of the Screw*
E. A. Robinson, "Miniver Cheevy" and "Mr. Flood's Party"

The Literature of the United States, Book III:

Willa Cather, "The Sculpter's Funeral"
Thomas Wolfe, "The Lost Boy"

Responding: Five:

Ambrose Bierce, "Occurrence at Owl Creek Bridge"
Stephen Crane, "The Open Boat," "The Sinking of the Commodore," "To the Maiden," "Many Workmen," "I Saw a Man," and "The Wayfarer"
Edgar Lee Masters, "Oaks Tutt"
E. A. Robinson, "Cliff Klingenhagen," "Richard Cory," and "Miniver Cheevy"
Paul Simon, "Richard Cory"
Mark Twain, "Letter to the Earth"

Shape[10] *(Responding: Writer-Reader Sequence):*

Stephen Crane, "Twelve O'clock"
Mark Twain, "From *The Adventures of Huckleberry Finn*"

[10] Purves, *Shape* (Ginn, 1973).

A MODEL UNIT

A model unit based on the unit "Realism and Naturalism" begins on the next page.

A Model Unit Based on Realism and Naturalism

This portion is directed to the teacher. See page 20 for a student calendar.

DAILY ACTIVITIES

First Day:

Students answer questionnaire on Realism and Naturalism. (See page 21.) Discuss their answers within groups of four or five. A recorder keeps notes of differences and similarities in answers.

Second Day:

Teacher-led discussion about the results of questionnaires. A student lists on the chalkboard "brainstorming" responses to the words realistic and naturalistic. Teacher can lead a review of definition of Romanticism and make some preliminary comments about the literary definition of the terms Realism and Naturalism, e.g., everyday language and situations, the present as setting, common and idiomatic vocabulary. Each student is asked to watch a television program that is either "romantic" or "realistic" in the student's eyes; qualities that make it such are to be written down by the student for tomorrow's class.

Panel assigned to prepare a class presentation on Darwin and "Social Darwinism."

Third Day:

Groups of four or five make up a composite definition of Realism and Naturalism based on the television programs they watched, on class discussions, and on the questionnaire results. Student or teacher should type up the group definitions, ditto them, and distribute to class on fourth day.

Fourth Day:

Students should be given contract forms (Appendix D) and the list of possible activites (pp.22-23). Teacher should explain thoroughly the grading of these contract assignments, e.g., whether there are special requirements for an "A" or "B," whether a student has to do more than one type of activity, and whether the teacher will ask the student to grade the work.

Group definitions of Realism and Romanticism should be handed out. Students will add to them or change them as the unit and their own independent study progresses.

Fifth Day:

Show the film, "American Literature: The Realists," available from the Instructional Media Center. Discuss the major aspects of Realism and Naturalism, referring to the handout sheet. Assign Twain's "The Notorious Jumping Frog of Calaveras County" or one of the "Yarns." Ask students to try to identify Realistic traits as they read.

Sixth Day:

Show "Mark Twain's Mississippi." Discuss the film as it shows Twain's environment acting as an influence on his writing. Have class trace the Realistic elements in the Twain work. Compare and contrast it to a Poe short story previously read by the entire class.

Seventh Day:

Each student reads one other Twain short story and, in a brief paper, identifies the Realistic elements in it, following the format used by the whole class in the last session. This short paper should also include the student's personal reaction to both stories, the teacher-assigned one and the self-chosen one. Which was better liked and why?

Eighth Day:

Students should have all turned in completed and signed contracts. Hold individual conferences with each student or each group to verify availability of material, probable difficulties, and possible adaptations of assignment by students.

Ninth Day:

Discuss the short selections, "The Man Who Corrupted Hadleyburg" and "Letter to the Earth." Teacher-led discussion should focus on the class' initial response to Twain's sharper, more bitter view of man in these two works versus the student response to "Jumping Frog" and the "Yarns." Are the two types of Twain stories completely dissimilar? Can a discerning reader see that all have been written by the same author? Ask class to consider whether "The Waltons," supposedly a typically American family, would receive Twain's blessing.

Tenth Day:

Panel discussion on Darwin and Social Darwinism. Focus on its effects on American life and on American authors. Panel members may wish to see "1898: Parts I and II," a film available at IMC that provides background information on that period.

Eleventh Day:

Compare the picture of America in Twain's western stories to that in Crane's "The Bride Comes to Yellow Sky." Discuss the two authors' use of humor and violence and their treatment of setting and dialog. Students whose independent study projects pertain to Crane or Twain can add special insights based on their individual reading.

Twelfth Day:

After having read the previously assigned "The Occurrence at Owl Creek Bridge" by Bierce, students view the film (available at IMC) and answer the following:

a) Which format gave the more true-to-life effect?

b) What impact did the slow motion technique have on the authenticity of the film and on you as a viewer?

c) In which genre was the ending more effective and why?

d) What emotions did you feel while reading the story? While watching the film?

Groups of four or five students can discuss their various answers. Spend a few minutes at the end of class getting comments from the groups. Have the class consider whether, from a literary definition, the film or the story was the more Realistic and Naturalistic.

Thirteenth Day:

Two or three students lead a class discussion on Robinson's and Simon's "Richard Cory." If possible, play the record. Note the changes made in the later version. Class should consider which version it prefers and why.

Fourteenth Day:

Class organizes into groups of four or five. Each group takes a Robinson character poem, analyzes and lists Realistic elements, and then lists the changes to be made if one were to update it *á la* "Richard Cory." Groups report to entire class.

Fifteenth Day:

Student-led discussion of the Realistic elements in Howells' "Editha" and James' "The Beast in the Jungle." Consider whether Marcher and Editha are villains or victims of circumstances and social forces. Each student can be asked to write an alternate and happier course of action for both main characters. (Depending on the ability of the class, teachers may want to assign only "Editha.")

Sixteenth Day:

Students organize into groups to read and comment on papers. Group chooses one paper to read to rest of class. Students also discuss within the group one cause, person, or activity with which they would have liked to become more involved but did not. Discuss possible causes for the non-involvement. Was this lack of commitment in any way like Editha's or Marcher's?

Seventeenth Day:

Work on independent study projects. Individual conferences with students.

Eighteenth Day:

Students bring in recent magazines and newspapers. Individually or in groups, make a poster or a collage illustrating the main theme of one of the short work read by the entire class.

Nineteenth Day:

Students read "Soldier's Home" or another Hemingway story. Groups of four or five students identify Realistic and Naturalistic elements and compare and contrast it to the short stories of Crane and Twain. Groups report back to entire class.

Twentieth Day:

Each student chooses one selection from the suggested reading list for this unit. A Romantic or a Puritan section previously read is compared to it, both stylistically and thematically. A short paper or an oral report can be used for this.

Twenty-First Day and Twenty-Second Day:

Students work on independent projects. Final student-teacher conferences are held. Check on special audio-visual aids or other arrangements needed for presentation of projects before class.

Twenty-Third to Twenty-Fifth Day:

Oral and visual projects presented before entire class. Students turn in evaluation of project and its presentation to the students who worked on it.

Twenty-Sixth Day:

Class evaluates the unit. (See Appendix I.)

Twenty-Seventh Day:

Show a film on twentieth century art (see Dewey classification 709.04 in the *Audio-Visual Materials Catalog*) as transition between the unit on Realism and Naturalism and the upcoming units on recent literature.

Student Calendar: Unit on Realism and Naturalism

1st Day: Fill in questionnaire. Group discussion.	2nd Day: Class discussion on definition of realistic and naturalistic. Watch TV program.	3rd Day: Group discussion. Group definitions.	4th Day: Contracts handed out. Grading explained. Assignment sheets handed out.	5th Day: Film, "American Literature: The Realists," "Notorious Jumping Frog..."
6th Day: Film, "Mark Twain's Mississippi." Discuss Twain short stories.	7th Day: Read one other Twain short story. Paper on realistic elements in it.	8th Day: Last day to turn in signed contracts. Meet with teacher.	9th Day: Discussion on "The Man Who Corrupted Hadleyburg" and "Letter to the Earth."	10th Day: Panel on Darwin and Social Darwinism.
11th Day: Discussion of "The Bride Comes to Yellow Sky." Compare to Twain.	12th Day: "The Occurrence at Owl Creek Bridge," film and short story.	13th Day: Class discussion on E.A. Robinson's and Paul Simon's "Richard Cory."	14th Day: Group discussion on E.A. Robinson's poems.	15th Day: Discussion of "Editha" and "The Beast in the Jungle." Paper.
16th Day: Group discussion of papers and of personal involvement or lack of it.	17th Day: Work on independent study projects. Meet with teacher.	18th Day: Bring in magazines and newspapers. Do collages or posters on a story's theme.	19th Day: Group discussions on Hemingway's "Soldier's Home."	20th Day: Compare one selection from this unit to one from past units. Paper or report.
21st Day: 22nd Day: Work on independent study projects. Final meeting with teacher.		23rd Day: 24th Day: 25th Day: Projects presented to class. Class evaluates them.		
26th Day: Student evaluation of unit.	27th Day: Film, "Twentieth Century Art: Super Real."			

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INTRODUCTORY QUESTIONNAIRE FOR UNIT ON REALISM AND NATURALISM

1. What kind of movie do you prefer to see?

   a) Woody Allen comedy

   b) A Vincent Price horror film

   c) A Jack Nicholson or Dustin Hoffman film

   d) A Walt Disney film

2. Which type of television program do you watch fairly often?

   a) The national news

   b) Soap operas

   c) Police or detective shows

   d) Variety shows

   e) Science-fiction shows

3. List three or more single words that describe your general attitude toward people, e.g., trusting, suspicious, friendly.

4. Describe or sketch the kind of place or room in which you feel most comfortable or free.

5. Would you rather be considered as impulsive or as poised and cool? Why?

6. Is there a contemporary figure you admire? Who and why?

7. Is there an historical figure you admire? Who and why?

8. If you could live in any period--past, present, or future--what would that period be and why?

9. Define the term "big business."

10. Are you competitive? In what ways and why?

REALISM AND NATURALISM: INDEPENDENT STUDY/CONTRACT CHOICES
(NOTE: SOME OF THESE ASSIGNMENTS CAN BE DONE BY GROUPS.)

1. Read two novels by a Realist or a Naturalist. Write a paper or prepare an oral report on one facet of the author's work, e.g., moral vision, character's reactions to environment, use of setting, or methods of characterization.

2. Read a representative sampling of short works from the Puritan, Romantic, and Realistic and Naturalistic periods. Trace a theme or stylistic trait in the works, noting any differences or similarities, e.g., success as defined by Edwards, Poe, and James or the place of women in the societies of John Smith, Irving, and Wharton.

3. Read four short stories by Henry James or by Edith Wharton. Discuss their treatment of the aristocracy or the upper class.

4. Read "The Beast in the Jungle" and *The Turn of the Screw*. Write a paper discussing James' treatment of good and evil in these two works. Compare and contrast this concept to Hawthorne's view of good and evil in two of his short stories.

5. Read four short stories by Ernest Hemingway. Do a paper or prepare an oral report in which you identify and discuss Realistic and Naturalistic facets of the works.

6. Choose a typical school situation, e.g., you find yourself able to do the work in an advanced class, but you dislike the teacher and want to change your program against the advice of your parents and your counselor. Write and perform three versions of your handling of the problem: Puritan, Romantic, and Naturalistic.

7. Read several poems by E. A. Robinson and make visual character sketches of the people he describes, e.g., crayon drawings, collages, photo montages.

8. Read some of Mark Twain's humorous stories, e.g., "The Celebrated Jumping Frog of Calaveras County," "Baker's Blue-Jay Yarn." Compare and contrast the views expressed in these with the views expressed in his later works, e.g., "Mysterious Stranger," and "Letter to the Earth."

9. Read a novel by either Upton Sinclair or Frank Norris. Do some research on the background of the muckrakers. Then read a contemporary newspaper feature on a social concern, e.g., the *L.A. Times'* stories on the conditions in Juvenile Hall, the *San Diego Union's* series on homes for the aged. Compare and contrast the views of the earlier writer with those of the current journalist. Discuss the use of details in the development of the stories.

10. Make a film in which you expose a problem in your school or community which needs a solution. Use the muckraking techniques in presenting your reform proposals, e.g., stereotypes, man-as-victim, and sensational and vivid details.

11. Watch two films which supposedly deal with contemporary situations in a realisti manner. Do a critical review of the main characters' motivation, environmental influences, and personal responsibility.

12. Study the lyrics of contemporary songs, e.g., the works of Elton John, Joni Mitchell, or Paul McCartney, and report to the class on whether the views of human behavior are Romantic, Realistic, or Naturalistic.

13. Read Crane's "Maggie, A Girl of the Streets" and Dreiser's *Sister Carrie*. Write or give an oral report on the effect of environment on the two characters. Discuss also the amount of self-knowledge and self-determination in each woman.

14. Read six short stories: two from *McCall's*, two from *Cosmopolitan*, and two from *Esquire*. Discuss the Realistic and Naturalistic elements in these, e.g., common or idiomatic language, everyday settings, man as a free-willed being or as a product of the environment, non-heroes, and scientific method.

15. Four students role-play a conversation on a current topic, (e.g., censorship, compulsory education) among a Puritan, a Romantic, a Transcendentalist, and a Realist or Naturalist. Class evaluates the authenticity of each and votes on which position it favors.

16. Make a film reflecting some of the forces which are present in our society, correlating visual images with readings from or recordings of Realistic and Naturalistic selections, e.g., narrate Twain's "War Prayer" over filmed scenes of war, or narrate Lewis' "Zenith, U.S.A." over scenes on community organizations.

17. Read *Babbitt* and *Main Street*. Perform cuttings from the novels which illustrate Lewis' criticism of Middle America.

18. Read *The Adventures of Hickleberry Finn*. Present an oral discussion of Twain's Realistic depiction of American traits; consider whether its age makes the book's comments no longer applicable to American society.

19. Write a paper or prepare an audio-visual study of those forces which have influenced your life most, e.g., parents, religion, schools, place of birth.

20. Take a traditional fairy tale ("Snow White," "Cinderella," and others are possibilities; just make sure it is well-known) and retell it in a naturalistic manner. Present it to the class, either in a skit or in a readers' theater performance.

(Student handout to be used in initial activities)

AMERICAN FICTION TWO TRADITIONS

ROMANTICISM		REALISM/NATURALISM
	Action	
Fantastic or supernatural; improbable, but plausible; sentimental; horrifying; sensational treatment of passions.		Average life; the generally probable; opposed to sentimentalism, violence, or sensationalism in portrayal of sex or other passions; often poses social problems.
	Characterization	
Heroes often aristocratic, larger than life; lily-white, blonde heroines, dark-eyed villains, and brunette other-women; literary stock types (includes "quaint" lower classes).		Everyday people, life-size and life-like non-heroes; complex and individualized characterization; conscious avoiding of "literary" types.
	Setting	
Long ago and far away; Europe: aristocratic "society"; lower-class settings for picturesque local color and for sharp contrast with upper and lower social levels.		Here and now; America; commonplace "democratic" environment.
	Style	
Prose to weave a spell; dialog tends to book-talk, "literary English"; archaic diction used for stories of long ago; often extensive exposition by author; tendency toward lyrical overflow.		Everyday English and American slang; much dialog and minimum exposition; economy of style; the rigorous *mot juste* (short, to-the-point expression).
	Point of View	
Third person omniscient with author-narrator intruding to moralize or to guide the reader's affections; first person narrator sometimes used for emotional or sensational effect.		Third person narration which renders action with minimum exposition (Zola: "the novelist is to be as objective with his materials as the scientist"); first person used to afford a sharp, immediate focus on the action.
	Tone	
The emotional impact of the five factors mentioned above; intensity, accelerated rhythms moving toward a *fortissimo* climax.		Ordinary rhythms of American average life; few exaggerations of situation or character; few high-pitched scenes.
	Meaning	
The ultimate thematic statement achieved by first five components; action, character, and setting used symbolically and emotionally for moral "truth," for allegorical or mythical levels of meaning; life as it might have been or might be rather than average life as it is at present.		Action, character, and setting represent things as they are, have given a sharpened view of average "real" life lived in present time; the implied moral of realism; man must try to achieve an awakened and profound sense of living his life in the here and now; when meeting social conflicts, man employs scientific method to solve these problems.

SELF-EXAMINATION GUIDE

Student: _____

Unit: Naturalism and Realism

	Date Completed	Met Criteria	Exceeded Criteria
1. To identify the major characteristics of Realism and Naturalism, using the literature as examples.			
2. To identify the major differences between a Romantic work and a Realistic work, using selections from this unit and from the previous unit on Romanticism.			
3. To recognize the literary trends of Realism and Naturalism as a reflection on an era's social and environmental forces.			
4. To recognize and to analyze the influence of Realism and Naturalism in the mass media.			
5. To examine one's own views and to evaluate which influence--the Puritan, the Romantic, the Naturalistic, or the Realistic--is most prevalent in one's thoughts.			
6. To identify Realistic and Naturalistic elements in more recent literature.			

Grade:

(Note to teacher: This form is filled out by the student and collected at the end of the unit, when the student turns in all the work completed under the terms of the student-teacher contract. Final grade should be a mutual agreement between student and teacher, the usual criteria being:

C = All assignments met criteria.

B/A = Some assignments met criteria and some exceeded the criteria.

A = Most or all assignments exceeded criteria.)

STUDENT EVALUATION FOR
INDEPENDENT STUDY PROJECTS:

Evaluator's Name: _____

Name(s) of Presenter(s): _____

Project Title: _____

How did this project relate to the unit we have been studying?

Were the goals of the project clearly stated? Were they achieved?

Would you like to read/study/see more about this particular topic?

Were there sufficient audio-visual aids?

Did the presenter(s) answer all or just some of the class' questions?

Do you think this project is related to you and to the way you live your life? Why or why not?

The best thing about this project was:

The worst thing about this project was:

REALISM AND NATURALISM:

BIBLIOGRAPHY FOR STUDENT PROJECTS

Willa Cather:

My Antonia
O Pioneers!
Death Comes for the Archbishop

Stephen Crane:

Maggie, A Girl of the Streets
The Red Badge of Courage
The Open Boat and Other Tales of Adventure

Theodore Dreiser:

Sister Carrie
Jennie Gerhardt
The Titan
An American Tragedy

O. Henry: (Short Story Collections)

Cabbages and Kings
The Four Million
The Voice of the City
Waifs and Strays
See also *The Complete Works of O. Henry*

William Dean Howells:

A Modern Instance
The Rise of Silas Lapham
A Hazard of New Fortunes

Henry James

The American
Daisy Miller
The Portrait of a Lady
The Turn of the Screw
Washington Square
Short Stories

Sinclair Lewis:

Main Street
Babbitt
Arrowsmith
Elmer Gantry

Jack London:

The Call of the Wild
The Sea Wolf
White Fang
Martin Eden
The Iron Heel

Frank Norris:

McTeague
The Octopus
The Pit

Upton Sinclair:

The Jungle
The Metropolis
King Coal

Booth Tarkington:

Penrod
The Magnificent Ambersons
Alice Adams

Mark Twain:

The Adventures of Tom Sawyer
The Adventures of Huckleberry Finn
Mysterious Stranger
A Connecticut Yankee in King Arthur's Court
Roughing It
Letters to the Earth

Edith Wharton:

Ethan Frome
The House of Mirth
The Age of Innocence

REALISM AND NATURALISM:

CRITICAL BIBLIOGRAPHY FOR STUDENTS AND TEACHER

Stephen Crane:

Beer, Thomas. *Stephen Crane: A Study in American Letters*
Berryman, John. *Stephen Crane*

Theodore Dreiser:

Elias, Robert. *Theodore Dreiser: The Apostle of Nature*
Matthiessen, Francis O. *Theodore Dreiser*

William Dean Howells:

Brooks, Van Wyck. *His Life and World*
Cady, Edwin H. *The Road to Realism: The Early Years, 1837-1885, of William Dean Howells*
_____, *The Realist at War: The Mature Years, 1885-1920*
Howells, Mildred, Ed. *Life in Letters of William Dean Howells*
Howells, William Dean. *Years of My Youth*

Henry James:

Dupee, Ed. *Autobiography*
Dupee, Fredrick W. *Henry James: His Life and Writings*
Edel, Leon. *Henry James: The Untried Years, 1843-1870*
Edgar, Pelham. *Henry James, Man and Author*
Matthiessen, Francis O. *The James Family*

Sinclair Lewis:

Geismar, Maxwell. *The Last of the Provincials*
Van Doren, Carl. *Sinclair Lewis: A Biographical Sketch*

Mark Twain:

Neider, Ed., *Autobiography*
Brooks, Van Wyck. *The Ordeal of Mark Twain*
DeVoto, Bernard. *Mark Twain's America*
Fatout, Paul. *Mark Twain on the Lectures Circuit*
Ferguson, DeLancey. *Mark Twain: Man and Legend*
Howells, William Dean. *My Mark Twain*
Wagenknecht, Edward. *Mark Twain: The Man and His Work*
Wecter, Dixon. *Sam Clemens of Hannibal*

Edith Wharton:

Lubbock, Percy. *Portrait of Edith Wharton*
Nevius, Blake. *Edith Wharton, A Study of Her Fiction*

General Works:

Brooks, Van Wyck. *New England: Indian Summer, The Confident Years*
Hart, James D. *The Oxford Companion to American Literature*
Wagenknecht, Edward. *Cavalade of the American Novel*

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Second Semester:

TWENTIETH CENTURY LITERATURE

Three to five weeks are suggested for each unit. There are more units than can be covered in one semester; it is up to the individual teacher to decide which units are suited to the class and to the teacher. Because this guide is limited to the materials found in the newly adopted texts, units on the modern novel or drama are not included. However, the writers of this publication hope and strongly recommend that every American literature teacher include these in the curriculum, using supplementary books. The Appendix contains information on individualized projects that can be used for studies of the novel and of drama.

A. TWENTIETH CENTURY AMERICAN: SEARCH FOR IDENTITY

OBJECTIVES

1. To recognize and to analyze the works of modern American authors, in particular those who discuss the worth and purpose of the individual.
2. To identify the various influences--environmental and hereditary--which help to define an individual human being.
3. To analyze one's personal responses to the experiences one has through literature, using the works as examples.
4. To trace the connection between personal experience and art through the work of a contemporary American author.

SUGGESTED READINGS

America Series: *Twentieth Century Exposition*[11]:

Harry Roskolenko, "Jewish Search for Freedom"
Piri Thojas, "If You Ain't Got Heart, You Ain't Got Nada"

America Series: *Twentieth Century Fiction:*

Ernest Hemingway, "Soldier's Home"

American Dream (Responding: Theme Sequence):

Ray Bradbury, "And the Rock Cried Out"

Choosing:

Richard Beauvais, "No Refuge"
Hal David, "Alfie"
Ralph Ellison, "From *The Invisible Man*"
Barry Farrell, "First Floor Rear at the Jungle's Edge"
John Gardner, "He Was Born"
David Ignatow, "To Nowhere"
David Llorens, "A Resonant Silence"

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[11] America Series, *Twentieth Century Exposition: Man and the Social Machine* (McDougal, 1973).

Literature of the United States, Book III:

Saul Bellow, "Looking for Mr. Green"
Malcolm X, "Nightmare"
Sylvia Plath, "Morning Song" and "Daddy"

Responding: Five:

Victor Hernandez Cruz, "Alone/December/Night"
Countee Cullen, "Song in Spite of Myself"
T. S. Eliot, "The Hollow Man"
Claude McKay, "Outcast"
Adrienne Rich, "Ghost of a Chance"
Paul Simon, "The Sound of Silence"
Darwin Turner, "Night Slivers"

Shape (Responding: Writer-Reader Sequence)

Piet Hein, "That Is the Question"
Frank Horne, "Notes Found Near a Suicide"

Together:

Victor Cruz, "Alone/December/Night"
Marjorie Kellogg, "From *Tell Me That You Love Me, Junie Moon*"
N. Scott Momaday, "Carlozini from *House Made of Dawn*"

STUDENT ACTIVITIES

1. Choose one of the authors listed. Read three other selections by this writer and read biographical information on him or her. Prepare a report in which you show a relationship between the writer's work and the writer's experience.

2. Choose two authors listed. Read several of their works. Prepare a paper or oral presentation in which you compare and contrast their viewpoints.

3. Pair up with another student and take turns interviewing the other. Make the interview questions seek out opinions rather than facts:
   a) If I could change one thing about myself, I would...
   b) If I were an animal, I would be... If I were a color I'd be...
   c) My favorite quiet spot is...

   Each student makes up a written, oral or visual impression of the other.

4. Work as a member of a student panel to research the terms "self-identity" and "identity crisis." Contemporary periodicals such as *Psychology Today* and writers such as Erich Fromm and Carl Rogers can be used as references. Present a discussion "Identity-seeking in a Modern World" with the class as audience and questioners.

5. View an episode of "The Mary Tyler Moore Show," or "The Waltons," or of "Police Story." Do a written or oral analysis of the main characters' roles in society within their families, and in their circles of friends. Answer questions such as:

   a) Are the main characters rebellious in or comfortable with their jobs? Environments? Homes?

   b) What kind of interaction occurs between the main character and the other characters? Hostile? Open? Guarded?

   c) Does the main character make many independent decisions or are decisions made by others?

6. Talk to a person who is at least 15 years older than you. Ask the person to define herself or himself <u>without</u> using any physical descriptions. Take notes or use a tape recorder; bring these back to class with you. Share them with your fellow group members (four to five in a group). Make up a list of comparisons and contrasts among the people your group spoke with.

7. As an individual, describe a fictional character without using physical terms. Pay special note to listing causes for the person's present qualities. Describe yourself in the same way; try to account for your qualities, e.g., likes, dislikes, good points.

8. Choose one of the characters found in the readings for this unit. Write a journal entry as that person, using that person's life experiences and style of writing.

AUDIO-VISUAL AIDS

1. Ss 812 "American Drama: The Twentieth Century" (4 Fs, 4 cassettes)
2. Ss 709.73 "Black Art" (1 Fs and 1 cassette)
3. Film: "Story of a Writer: Ray Bradbury"
4. Film: "Weapons of Gordon Parks"
5. Film: "My Childhood, Part I: Hubert Humphrey's South Dakota"
6. Film: "My Childhood, Part II: James Baldwin's Harlem"

B. SOCIAL COMMENT THROUGH LITERATURE

OBJECTIVES

1. To compare and contrast various views of twentieth-century America, using the selections as examples.
2. To define one's view of the society one lives in.
3. To be able to recognize an author's use of proof and logic to develop a thesis.
4. To develop an awareness and an understanding of diverse views and to evaluate the merits of each.
5. To analyze the social viewpoints presented by various media, e.g., television, film, newspapers.

SUGGESTED READINGS

American Dream (Responding: Theme Sequence):

Ray Bradbury, "And the Rock Cried Out"
Eric Hoffer, "Aphorisms" (from *The Passionate State of Mind)*
Stephen Crane, "War Is Kind"
e. e. cummings, "my sweet old etcetera"
Langston Hughes, "Harlem"
Martin Luther King, Jr., "I Have a Dream"
H. L. Mencken, "From 'On Being an American'"
Gordon Parks, "Interview After a Harlem Riot"
Tom Wolfe, "Clean Fun at Riverhead"
Richard Wright, "Richard Wright Meets Jim Crow" (from *Black Boy)*

Choosing:

Julian Bond, "Selling Out"
Herb Gardner, "Murray's Speech" (from *A Thousand Clowns)*
Melanie, "Beautiful People"
Richard Vasquez, "Excerpt" (from *Chicano)*

Currents:

James Baldwin, "The Room"
Le Roi Jones, "Cold, Hurt, and Sorrow" (from *Streets of Despa*
Chief Joseph, "The Surrender Speech of Chief Joseph, 1877"
Harry Kitano, "The Wartime Evacation"
Pete Seeger, "Where Have All the Flowers Gone?"
John Steinbeck, "From *The Grapes of Wrath*"
Gordon Watkins, "I Love Harlem"

Literature of the United States, Book III:

Jack Kerouac, "Beatific: On the Origins of a Generation"
Norman Podhoretz, "The Know-Nothing Bohemians"

Responding: Five:

Julian Bond, "I, Too, Hear America Singing"
Dorothy Canfield, "Sex Education"
e. e. cummings, "anyone lived in a pretty how town" and "Buffalo Bill's defunct"
Langston Hughes, "I, Too, Sing America"
William Saroyan, "Coming Through the Rye"
Walt Whitman, "I Hear America Singing"
Tom Wolfe, "The Mild Ones"

Together:

Jessica Mitford, "Status Symbols" (from *The American Way of Death*)
Charles Schulz, "Peanuts Cartoon"

Shape: (Responding: Writer-Reader Sequence):

Ronald Gross, "Local-National News"

ACTIVITIES

1. Choose a topic that is dealt with by two authors--e.g., views of the ghetto, two poems on rebellion, two essays on a minority group. Write a paper defending one of the views, using your own experience whenever possible.

2. Choose a contemporary social commentator--e.g., Eric Sevareid, Joan Baez, John Gardner, Lenny Bruce, David Brinkley--and read some of this author's works. Analyze the views, biases, and frames of reference orally or in a paper.

3. Read one newspaper's editorial page for a week. Using the format, write an editorial on a subject you feel deeply about.

4. Participate in a class debate on a contemporary social topic.

5. Make an audio-visual project in which your view of a segment of American society is shown--e.g., a photo montage of teen-agers' leisure activities, a collage of American preoccupation with sports, a tape of various adults commenting on a specific topic.

6. Make a filmed documentary which attempts to show the good or bad points of a particular cause.

7. Choose one of the essays from the selections offered. Trace the details and proofs used by the author to support the main thesis. (See Appendix A.)

AUDIO-VISUAL AIDS

1. Film: "Uptown: Portrait of the South Bronx"
2. Film: "The Tenement"
3. Film: "Black History: Lost, Stolen, or Strayed, Parts I, II"
4. Film: "City--One Day"

C. CONTEMPORARY HUMOR AND SATIRE

OBJECTIVES

1. To define satire, using the literature as an example.
2. To identify satiric elements in the mass media.
3. To discuss and to analyze one's personal response to humor and satire.
4. To recognize the elements of humor and satire, e.g., irony, exaggeration, sarcasm, understatement.
5. To evaluate critically the purposes of a satiric writer and the object of the satire.

SUGGESTED READINGS

American Dream (Responding: Theme Sequence):

Sam Levenson, "In Jewish Harlem"

Choosing:

Jules Feiffer, "Cartoon"
Joseph Heller, "From *Catch 22*"
Arthur Hoppe, "I Love You--This Is a Recording"
Kurt Vonnegut, Jr., "Long Walk to Forever"

Currents:

Ray Bradbury, "The Earth Men"

Responding: Five:

Art Buchwald, "How Un-American Can You Get?"
Jules Feiffer, "What do you think is better. . .?"
Damon Runyon, "A Dangerous Guy Indeed"
Max Schulman, "Love Is a Fallacy"
John Steinbeck, "How To Tell the Good Guys from the Bad"
James Thurber, "The Greatest Man in the World" and "The Secret Life of Walter Mitty"
Mark Twain, "Letters to the Earth"

Together:

Jules Feiffer, "Freedom" cartoon
Roger Price, "The Roger Price Theory of Nomenclature"
Charles Schulz, "Peanuts," cartoons
James Thurber, "The Shore and the Sea" and "The Wolf Who Went Places"

ACTIVITIES

1. Have each student answer the following questions:

   a) Are there certain subjects which you think particularly funny? What or who are they?

   b) Are there some subjects which you believe should never be treated humorously? What are they?

   c) Name your favorite comedian. List two things you like about this person's humor.

   In groups of four or five, compare and discuss your answers, trying to find reasons for different responses among group members. Report back to the entire class on the conclusions of the groups.

2. Read two selections by two different authors. Write a paper in which you analyze the views of the two authors and their methods of making the reader laugh.

3. Watch an episode of "The Bob Newhart Show" and an episode of "Maude." Do a written or oral review and evaluation of the types of humor and satire used in each program--e.g., slapstick, punch lines, straight man versus comedian, sarcasm, and objects of satire. Discuss which program you liked better and why.

4. In a paper or an oral presentation with another class member, evaluate the differences between Mark Twain and James Thurber as satirists.

5. Write a paper, sketch a cartoon strip, peform a skit, tape a speech or dialog, or make a film in which a situation which affects you--school, family, work, news event--is treated humorously or satirically. (This activity can be adapted to either individual or group work.)

6. As honestly as you can, make a list of qualities that you find laughable or humorous in yourself. Write about <u>one</u> of these qualities or illustrate it visually, using third person point of view.

7. Make a collage or picture montage of magazine advertisements; change the captions so that the products advertised are satirized.

AUDIO-VISUAL AIDS

1. Film: "Blaze Glory"
2. Film: "Satiric Eye"

D. MODERN AMERICAN POETRY

OBJECTIVES

1. To define and to identify poetic terms and techniques, using the poems read as examples.
2. To analyze one's positive and negative responses to various poems.
3. To recognize the differences between a well-written poem and a poorly-written poem.
4. To enjoy poems as reflections of and explanations of human experience.

SUGGESTED READINGS

Most of the newly adopted texts include poetry, but the following books and poets can be used in a unit which is specifically devoted to poetry.

America Series: *Twentieth Century Poetry*[12]:

Responding: Five:

Countee Cullen	Langston Hughes
e.e. cummings	Robert Lowell
Emily Dickinson	Claude McKay
T. S. Eliot	Carl Sandburg

Shape (Responding: Writer-Reader Sequence):

e.e. cummings	Ogden Nash
James Dickey	Howard Nemerow
Robert Frost	Kenneth Patcher
Randall Jarrell	Richard Wilbur
Chapter on "Concrete Poems"	

STUDENT ACTIVITIES

1. Answer a pre-unit questionnaire on attitudes toward poetry. Questions should center on:

   a) Fitting subjects for a poem.
   b) Kind of poetry liked.
   c) One good thing about reading poems.
   d) One bad thing about reading poems.

   After questionnaires are completed, they are discussed by teacher and class.

2. Bring in <u>one</u> poem which you like; enjoyment of the poem is the only requirement. In groups of four or five students, share your poem and the reasons for liking it. As a group, choose your favorite poem from the several and read it to the class, explaining the reasons for liking the poem.

---

[12]America Series, *Twentieth Century Poetry: Landscapes of the Mind* (McDougal, 19

After all groups have finished, a student chairman puts the composite class list of reasons for liking a poem on the chalkboard.

3. Write a paper comparing the methods of a traditional poet and an experimental poet--e.g., Dickinson and cummings.

4. Group of students prepares a multi-media performance of a poet's work, using films, music, food, aromas, lights, and other sensory aids.

5. Using a physically descriptive poem, illustrate it with either a collage, painting, sculpture, or photo montage.

6. In groups of four or five, each member takes a turn writing a poem about another group member, following this formula:

   a) Person's name (Alice)
   b) Adjective (gracious)
   c) Adjective (serene)
   d) Adverb/verb (occasionally smiles)
   e) Adjective (poised)
   f) (Person's name (Alice)

   Poems may be typed, dittoed, and handed to each class member.

7. Compare and contrast two poets' treatments of the same subject, e.g., Crane and Jarrell on war; cummings and Nash on humor; Dickinson and Millay on romantic love; Updike and Ferlinghetti on social criticism.

8. Collect eight to ten poems on a favorite subject or by a favorite author. Illustrate them, using appeals to <u>all</u> five senses.

9. Clip advertisements which illustrate poetic devices--e.g., alliteration, metaphor, assonance. Label the poetic device used.

10. In groups or individually, write a concrete poem.

11. Choose an essay or a short story and a poem on the same subject. Compare and contrast the treatment and the effectiveness of both works in dealing with the same topic.

AUDIO-VISUAL AIDS

1. Film: "What Is Poetry?"
2. Film: "Black Poetry"
3. Film: "Magic Prison"

E. MAN AND TECHNOLOGY

OBJECTIVES

1. To discuss and to evaluate the changes in human life brought about by technology.
2. To evaluate the merits of various points of view, e.g., the scientific view, the humanistic view.
3. To trace the examples and details used by an author to support a thesis.
4. To formulate an opinion about the present technological age and to back this view with supportive details.
5. To analyze the viewpoints presented in media essays or documentaries.

SUGGESTED READINGS

America Series: *Twentiest Century Exposition:*

Neil Armstrong, Michael Collins, Edwin E. Aldrin, Jr., "First on the Moon"
Isaac Asimov, "Anatomy of a Martian"
Loren Eiseley, "The Snout"
Joseph Wood Krutch, "The Balance of Nature"
Norman Mailer, "From *Of a Fire on the Moon*"
Alexander Pertrunkevitch, "The Spider and the Wasp"

America Series: *Twentieth Century Fiction:*

Donald Barthelme, "Report"

American Dream (Responding: Theme Sequence):

Richard Brautigan, "All Watched Over by Machines of Loving Grace"
e. e. cummings, "pitch this busy monster, mankind"
Arthur C. Clarke, "This Mind of the Machine"
Gordon R. Dickson, "Computers Don't Argue"
John Updike, "Beer Can"
Robert F. Young, "Thirty Days Had September"

Choosing:

Robert F. Kennedy, "Confronting the Urban Wilderness"
Eve Merrian, "On Teevee"
Paul Zindel, "Let Me Hear You Whisper"

Currents:

Russell Baker, "Why on Earth Are We There?"
Charles Evers and A. Buckminster Fuller, "Comments on Moon Landing"

Responding: Five:

Anonymous, "Railroad Rails"

Shape (Responding: Writer-Reader Sequence):

Candice Bergen, "The Freezer"
May Swenson, "Working on Wall Street"

ACTIVITIES

1. In terms of your own life and experience, list--in order of importance--five machines, gadgets, or inventions which are most important to you. Share your list with a group of other class members. Discuss and compare the lists; justify your choices to one another. Choose one of the authors. Read and make up a list for this writer. Explain his or her choices through role-play.

2. Pretend that you are responsible for the cornerstone (4'x4') of a new building. You are going to leave in it five items which typify and characterize the present United States civilization. What are your choices, and why? (This activity can be done either in groups or by individuals.)

3. With a panel of students, research the Industrial Revolution in the United States and present a discussion to the class, concentrating on its benefits and detriments to present-day society. Use the literature as support.

4. Participate in class debates on one or more of the following topics, citing the selections read as support:

   a) Putting a man on the moon did little to benefit the life of the average American.

   b) The number of cars owned by a family should be limited by the government.

   c) Scientific research should all be directed toward ending the threat of major diseases, e.g., cancer, heart disease.

5. Make a list of questions dealing with current technological developments (space race, money for research, benefits of mass transit, ecological concerns) and interview one of the science or math teachers at your school. Write or tape a profile of this person's views, along with your evaluation of these views.

6. Work with a group of students to research the life of Albert Einstein; present a discussion of his work and its implications for modern man.

7. In a paper or in an oral presentation, discuss the implications of one technological development in the community, e.g., the effect of television on education, highways in old neighborhoods, airports on housing patterns. Take a position on the topic and defend it logically, using at least two of the authors read for support.

AUDIO-VISUAL AIDS

1. Film: "Automation" (Parts I, II, III)
2. Film: "Future Shock"
3. Film: "Making of a Live Television Show"
4. Film: "Automation: The Next Revolution"
5. Ss 658.561 "Automation: Promise or Threat" (1 Fs, 1 record, Manual)

F. THE AMERICAN DREAM: PRESENT AND FUTURE

OBJECTIVES

1. To compare and to contrast the various versions of the American dream held by segments of United States society.
2. To trace the development of the American dream from the Puritan era to the present, noting changes and adaptations.
3. To clarify a personal version of the American dream, based on the readings and class discussion.
4. To evaluate critically the merits and faults of the American dream.
5. To examine critically the role of the media in establishing an American dream.

SUGGESTED READINGS

America Series: *Twentieth Century Exposition*:

Una Stannard, "The Mask of Beauty"
Alcatraz Proclamation, "We Hold the Rock"

American Dream (Responding: Theme Sequence):

Edward Field, "The Statue of Liberty"
"A Gallery: A Photo Essay"
Chester Gould, "Junior Shoots for the Moon" (from *Dick Tracy*)
Sibil Kein, "You Mentioned That as Black Men"
John F. Kennedy, "Inaugural Address"
Claude McKay, "The White House"
Pete Seeger, "Adams the Inventor"
John Updike, "Quilt"

American Literary Tradition:

Jack Kerouac, "From *On the Road*"
Archibald MacLeish, "Land of the Free"
Buffy Sainte-Marie, "My Country 'Tis of Thy People Are Dying"
James Thurber, "The Last Flower"

Choosing:

Terry Kirkman, "Enter the Young"
MacManus, John and Adams, Inc., "I Have Walked the Lace of the Moon"
Jerry and Renny Russell, "On the Loose"
John Updike, "Ex-Basketball Player"

Currents:

Sun-Ra, "The Cosmic Age"
Jane O'Reilly, "Who Lives in Communes and Why"
Stan Steiner, "Go in Beauty"

The Literature of the United States, Book III:

Allen Ginsberg, "A Supermarket in California"
James Baldwin, "Nobody Knows My Name"

Responding: Five:

William Melvin Kelley, "The Only Man on Liberty Street"
Carl Sandburg, "The People Will Live On"
Theodore Spencer, "Eden: Or One View of It"
Richard Wright, "A Nightmare and a Forgotten Dream"

Shape (Responding: Writer-Reader Sequence):

Russell Baker, "The Culture of a Great Republic"
Kathleen Lombardo, "Electronic Baby"

Together:

Eldridge Cleaver, "Rose Hill"
Lorraine Hansberry, "Ocomogoslay"
Emathla A. Marshall, "Estipketo"

ACTIVITIES

1. View television programs, e.g., "The Waltons," "All in the Family," "Dr. Welby." Discuss, orally or in a paper, how each program defines "the American way of life" and to what audience the program is directed.

2. Take one piece of literature from each chronological period covered and trace the developments and changes in the depiction of the American dream.

3. Make a physical representation--e.g., film, papier-mâché, shadow box, needlework, tape--of your individual American dream. Explain it to the rest of the class.

4. Ask an adult you know to give you a definition of his or her response to the phrase "American dream." Discuss the various responses within your group. Make an illustration list of the collected responses.

5. Write and produce a skit which depicts your expectations for your life in the next 15 years.

6. Make a survey of various types of magazines--e.g., political, women's, sports, men's, special interest--and present an evaluation and review of their role in depicting or promoting an American dream.

7. After a review of the literature read this year, assume the role of Puritan, Romantic, Transcendentalist, Realist, Modern Scientist, Drop-out, or another of your choice. Define each person's interpretation of the American dream and, still role playing, defend that interpretation to the class.

8. Write a letter to a pen pal in another country. Explain your plans and expectations for the future; defend these.

9. Read *Raisin in the Sun* by Lorraine Hansberry. Compare and contrast its version of the American dream to that of two selections you have read. (This assignment can be done by groups or by individuals, orally or written.)

AUDIO-VISUAL AIDS

1. Film: "Norman Rockwell's World--An American Dream"
2. Film: "America, America"
3. Film: "Boundary Lines"
4. Film: "Detached Americans"

INDIVIDUALIZED PROJECTS USING MEDIA

Here are some suggestions for individualized student projects that utilize various media.

1. Using only television commercials, show Puritan influences on twentieth century America, e.g., the Listerine commercial's contention that mouthwash must taste bad to be of any benefit.

2. Read the Entertainment Section of several Southern California newspapers (*Los Angeles Times*, *San Diego Union*, *San Diego Tribune*, and *The Sentinel*). Compare and contrast their censorship policies. Then, read the same papers' Classified Ads. Analyze discrepancies and inconsistencies in the Classified Ads and the Entertainment Sections.

3. Watch several children's programs regularly for at least four weeks (you will have to get up early on Saturday!) and analyze and evaluate the values and attitudes they present, e.g., attitudes toward violence, definition of right and wrong, and level of language.

4. View six episodes of one series. Evaluate its language, quality of production, accurate representation of human action, and its reflection of the American dream.

5. Prepare a skit satirizing various commercials or advertisements.

6. Prepare three commercials, each advertising a modern product, but appealing to the American Puritans of the seventeenth century.

7. Read the short stories in *McCall's*, *Redbook*, and *Ladies' Home Journal*. Analyze and evaluate the Romantic and Realistic aspects. Comment on the picture of twentieth century America presented by them and on the audience to which the stories are directed.

8. Watch two television documentaries. Review them as propaganda pieces, tracing supportive details used to back up the major points of view.

9. View television soap operas for a week. Write an outline or synopsis for each serial's plot. Give brief descriptions of the main characters, and summarize the major conflicts. Evaluate each soap opera in terms of the fans who watch it. Consider, for instance, for what audience the soap operas are m[illegible]

10. Fi[illegible] documentary on a problem which affects you at this school. Try to p[illegible]nt a fair and balanced view, showing opposing arguments. Gear it for [illegible]udience of your peers.

11. Write and perform four 15-minute episodes of a soap opera based on the life of a modern high school student.

12. Watch a film comedy made in the 1970's. On television, watch a film comedy made before 1950. Analyze critically the uses of satire, puns, and other comedic devices, noting especially different approaches and attitudes.

13. Listen to a traditional humorist such as Bob Hope, George Burns, or Jack Benny. Then listen to recent comedians such as George Carlin and Cheech and Chong. Discuss and evaluate their techniques, attitudes, and overall effectiveness.

14. Watch television programs for one night, but make sure you stick to one channel and watch in prime time from at least 7:00 to 10:00 p.m. List the programs and the types of audience to which they appeal. The other four members of your group should take other nights, so that you cover as many different channels and week nights as possible. After listing and categorizing all of the programs according to type and audience appeal, make up a composite result sheet. Report back to the entire class on night-time television programming and analyze the level of the audience--e.g., age, income, political background, education--for each type of program. Consider whether or not there are programs that appeal to all segments of the population.

15. Your group is to do a study of television commercials in order to define the female and the male roles as they are portrayed in these ads. Some of the questions to be dealt with are:

    a) What tasks are women generally doing?
    b) What tasks are men generally doing?
    c) Who is more intelligent, the man or the woman?
    d) How is family life portrayed?
    e) What idea would you have of American men and women if all your information was based on television commercials?

16. Pretend that you are a foreigner and that your first impression of America comes through your viewing of television for one week. Write a paper or prepare a presentation giving your ideas of the following, based only on television:

    a) Minorities in America
    b) Average income level
    c) Life styles
    d) Educational levels
    e) Major sources of problems or conflicts

17. Read and analyze magazine and newspaper stories. Follow the same general directions for Assignment 16.

18. The United States has been described as a country that is obsessed with youth. Defend this description, using television commercials as proofs and examples.

19. Illustrate a contemporary American value--e.g., money, success, youth, patriotism--by making a collage or montage of newspaper and magazine ads, cartoons, and headlines.

20. Make several commercials, each one of which appeals to one of the following groups:

    a) Senior citizens
    b) Young marrieds
    c) Teen-agers
    d) Conservative businessmen

21. "Madison Avenue uses sex and desire to be sexually attractive as prime motivating factors." Defend or refute this statement, using commercials and ads as examples for your point of view.

22. Write a script for a television program entitled, "American Dream--Past, Present, and Future." Give detailed cast list and state directions. If your school has taping facilities, videotape the program and show it to the class. If not, present it "live" in the classroom.

AMERICAN LITERATURE, THEMATICALLY SPEAKING

RATIONALE

The thematic approach to language study furnishes a framework of meaning within which the student can explore the ideas of others, try on and try out those ideas, and reject or accept them. Such a framework or theme unifies and orders the study of ideas so that questions can be generated and meaning created thereby. American literature concerns itself with many questions, some of which are asked universally, others which are unique to experience on this continent. As the student participates in answering the questions, making them relevant to his or her own life, the theme provides the basis for communication with others. Thus, the student strengthens his or her own understanding of self in the pursuit of that understanding with others.

This guide offers a series of ten units--all but one in skeletal form--for the two-semester course, American Literature 1,2, and/or Advanced American Literature 1,2. Six units concern conflicts common to the American scene, the first of which--"Good vs. Evil"--is written in a fairly detailed fashion. Four, planned for the second semester, look at experiences and feelings shared by Americans. Thematic units integrate literature study with language study and development of reading skills. Activities emphasize motivation to be encouraged by the teacher and responsibility for learning to be assumed by the student learner. Objectives are given for each unit; some are sequential; others aren't. All are accompanied by at least one activity for their achievement.

The course builds toward independent study in the fourth quarter with many choices to accommodate student differences in each unit.

COURSE OUTLINE

Semester I: Conflicts in the American Spirit

A. Good vs. Evil
B. Independence vs. Community
C. Pluralism vs. "Melting Pot"
D. Knowing vs. Feeling
E. Is vs. Ought To Be
F. Tradition vs. Change

Semester II: Reaching Accord

A. "Media Are the Messages"
B. Human Values
C. Universal Themes
D. Independent Study (class or group anthology)

A Word for Peace
Drugs
The Future
The Dream and I
An American Is...
Success Means...
Romanticism or Realism
An American Literature Chronology
Women
Computers

SUGGESTED UNITS AND ACTIVITIES

First Semester - Conflicts in the American Spirit

A. GOOD VS. EVIL

OBJECTIVES

Upon completion of this unit, the student will have strengthened his communication skills as he learned to:

1. Recognize his or her own basic view of man's nature as it is reflected in his or her daily activities.
2. Identify the basic view of man's nature as it is reflected in the thoughts of others.
3. Cite at least five characteristics of the American hero as he or she is revealed in American literature.

TEACHER ACTIVITIES

1. To introduce the concept of conflict within the American spirit, read aloud to the class the statement by the McManus, John and Adams, Inc., Advertising Agency, *Choosing*, page 165 and *Currents*, pages 4-5. Discussion following the reading may consider these:

   -The specific references made.
   -The causes of conflicts between good and evil.
   -The ways such conflicts are manifested in the individual as well as the generic American.

2. To motivate interest in the "Good vs. Evil" theme, ask students to interview each other in pairs using the "Agree-Disagree Exercise," page 54. Allow approximately 15 minutes for the interviews. Then ask each pair to join with another pair. Distribute the "Introduction to Unit I, Semester I, Good vs. Evil," a student handout, page 55. This handout provides a rationale for the unit, questions for discussion by the group of four, and the learning objectives for the unit. Students may keep this handout but they should hand in the "Agree-Disagree Exercise" sheets so that the teacher can monitor class response and will have them available for use in evaluation of the unit.
3. For achievement of Objective 1a (see Student Evaluation Record, page 56) record reactions to the ten "Journal Entry Suggestions," page 57. To exceed minimum criterion, students may make more than ten entries.

4. For achievement of Objective 1b, administer pretests for "Language Conventions as Creators of Meaning" (Appendix A) or *Individualized English, Set H,* and the Evaluation Sequence Pretest for *Responding: Five* available from Ginn Publishing Company (see *Approved Textbook List*). The first two diagnose language usage needs, and the third assesses reading skills. After the language skill pretests, let students (alone or in pairs) assess their needs and plan a course of action if remediation is needed. See Appendix A for a sample student assessment form. Direct students to specific pages or chapters in classroom texts for their study plan. Hand out student copies of the Evaluation Record for this unit at this time. Have them record achievement as objectives are met. Explain grading policy at this time.

5. To provide a model for seminar study, read in class several of these: "Song of the Sky Loom," "Plan for Moral Perfection" by Franklin, "Sinners in the Hands of an Angry God" by Edwards, selections from *The Crucible* by Miller, or "The War Prayer" by Clemens. Use appropriate questions from "Questions To Consider About Literature" (Appendix H) to show students how the answers can reveal meaning. Then, focus on the work as it illuminates the unit theme, Good vs. Evil. Make sure the students see what the writer's view of nature is and how it is shown.

   This teacher-led activity should be done several times, with different genre, throughout the unit. Ask that students use "Questions To Consider About Literature" in their seminars.

6. For achievement of Objective 2, assign a choice of readings: "Billy Budd," a dramatic adaptation of Herman Melville's novella, or two short stories by Nathaniel Hawthorne or two short stories by contemporary authors--"A Visit of Charity" by Eudora Welty and "A Day at the Academy" by David Ely. (See unit bibliography, page 53.) Call attention to the reading difficulty in the first two. Divide class into reading seminars based on work(s) to be studied. Distribute "Reading Seminar Evaluation" forms (Appendix G). Evaluation can be made by the teacher, a teaching assistant, or a team of two students.

7. Work with at least one group of students in "exceeding criteria" through a readers theater presentation, Appendix I. "The Use of Force" by William Carlos Williams is especially appropriate in an initial presentation because it is so short, the feelings expressed are strong, and the unit theme is seen in universal terms. Suggest "A Good Man Is Hard To Find" by Flannery O'Connor to any others who want to try this dramatic technique.

8. For Objective 2b: Ask each student to interview one of his or her classmates about his favorite sports, books, classes, animals, etc. As a final part of the interview he should record in direct quotation this interviewee's view of man.

   This information provides data for a composite description of each class member to be added to as the year continues. Such descriptions may be displayed on bulletin boards or in notebooks so that students and teacher can get to know each other and themselves.

9. For Objective 2c: Introduce *Quest* to the students. Ask that they find, with a partner, one work within this literary magazine which reflects a view of man as either good or evil or both. Have them write together a paragraph in which they state the view held by the *Quest* writer and support that statement with at least two evidences from the writing.

10. For Objective 3: Assign "A Dangerous Guy Indeed" by Damon Runyon, "Hub Fans Bid Kid Adieu" by John Updike, "How To Tell Good Guys from Bad Guys" by John Steinbeck, or "The Greatest Man in the World" by James Thurber. Ask that they read the work, then meet in small groups with others who read the same one to compile a list of American hero characteristics.

11. To provide a model for Objective 3, discuss student handout "Recognizing Characteristics from Behavior," pages 58-59, with the whole class. Also show the film "Blaze Glory," available at IMC, or read to the class one of the four works mentioned in Activity 9 and discuss heroism as it is revealed there.

12. To evaluate the unit, review with the class the unit objectives and the criteria for their achievement; compare the results of the "Agree-Disagree Exercise" with volunteer sharing of No. 3 journal entry. Compile a total class response to the "Agree-Disagree Exercise."

SUGGESTED READINGS

The American Dream:

Clarke, R. C. "The Mind of the Machine," pp. 189-97
Ely, David, "A Day at the Academy," pp. 104-09
Franklin, Benjamin, "Plan for Moral Perfection," from his *Autobiography*, pp. 4-8
Hawthorne, Nathaniel, "The Great Carbuncle," pp. 34-48

The American Literary Tradition:

Clemens, Samuel, "The War Prayer," pp. 237-38
Edwards, Jonathan, "Sinners in the Hands of an Angry God," pp. 33-34
Hawthorne, Nathaniel, "The Birthmark," pp. 155-63
Miller, Arthur, from *The Crucible*, pp. 46-49

The America Series:

Authority and Self-Discovery,

O'Connor, Flannery, "The River," pp. 151-67

Extraordinary Selves:

Hawthorne, Nathaniel, "The Birthmark," pp. 47-62

Man and the Social Machine:

Baker, Russell, "Ben Was Swell, But He's Out," pp. 105-07

Choosing:

McManus, John and Adams, Inc., "I Have Walked the Face of the Moon," p. 165
Welty, Eudora, "A Visit of Charity," pp. 87-93

Currents:

Franklin, Benjamin, from his *Autobiography*, pp. 194-96
McManus, John and Adams, Inc., "I Am an American," pp. 4-5

The Literature of the United States:

Clemens, Samuel, "The Man That Corrupted Hadleyburg, Vol. 2, pp. 420-53
Hawthorne, Nathaniel, "Young Goodman Brown," Vol. 1, pp. 504-41
Hawthorne, Nathaniel, *The Scarlet Letter*, Vol. 1, pp. 563-710
O'Connor, Flannery, "A Good Man Is Hard To Find," Vol. 3, pp.631-42

Responding: Five

Anonymous, "Song of the Sky Loom," p. 28
Williams, William Carlos, "The Use of Force," pp. 39-43
Coxe,Louis O., "Billy Budd," a drama based on Herman Melville's novel, pp. 315-65
Runyon, Damon, "A Dangerous Guy Indeed," pp. 82-84
Steinbeck, John, "How To Tell Good Guys from Bad Guys," pp. 85-89
Thurber, James, "The Greatest Man in the World," pp. 73-78
Updike, John, "Hub Fans Bid Kid Adieu," pp. 90-97

AGREE-DISAGREE EXERCISE

1. Read carefully each of the items below to your partner. Indicate his or her agreement or disagreement by placing an X on the appropriate line to the left. Then he or she will do the same for you, indicating your responses with a ✓.

AGREE	DISAGREE		
_____	_____	1.	The teacher should make assignments based on what he knows about student needs.
_____	_____	2.	Outside reading should be checked by having each student turn in a written book report to the teacher.
_____	_____	3.	Using student committees for learning and reporting is a valuable part of the course.
_____	_____	4.	Lecturing by the teacher is the best way to cover the subject matter.
_____	_____	5.	Teachers should allow the students to participate in planning the course work.
_____	_____	6.	Students can often learn more from each other than they can from the teacher.
_____	_____	7.	Seats should be moved into a circle for class discussion.
_____	_____	8.	Committee work wastes too much time. The teacher should do the teaching.
_____	_____	9.	It is important that students in a class know each other and have a chance to talk to each other while the class is in session.
_____	_____	10.	The teacher should call on people in the class when they do not volunteer.

2. Try to explain the reasons for the responses which conflict.

3. Hand in this sheet.

(Student Handout)

INTRODUCTION TO UNIT 1, SEMESTER 1

Good vs. Evil

Basic to behavior is the belief in the nature of man as being either good or evil. Governments, schools, homes, even the individual, conduct themselves generally according to whichever idea is dominant. Thus, democracy flourishes where man's nature is seen as good or, at least, "perfectible." Authoritarianism, on the other hand, reigns where man is seen as fallible, if not downright evil.

Consider now what you believe to be the nature of man as seen within the microcosm (a little world) of this classroom. Each of the ten statements on the "Agree-Disagree Exercise" sheet reveals a "man is good" or "man is evil" posture. Can you determine which items consider as natural to all people the tendency to do wrong, i.e., that which harms themselves or others? Which assume that, given the chance, people will do right, i.e., that which is beneficial? Write comments on the sheets and hand them in. We'll refer to them at the completion of the unit.

In this unit you will be asked to focus on these two opposing views of man. Class activities will encourage the following outcomes through reading, writing and oral discussion:

1. You will be able to recognize your own basic view of man's nature as it is reflected in your daily activities.
2. You will be able to identify the basic view of man's nature as it is reflected in the thoughts of others.
3. You will be able to cite at least five characteristics of the American hero as he or she is revealed in American literature.

Keep this handout for reference throughout the unit.

(Student Handout)

STUDENT EVALUATION RECORD

Name _____

Period _____

Unit 1, Semester I, Evaluation Record

Objective	Date Completed	Met Criteria	Exceeded Criteria
1. Recognition of one's basic view of man's nature: a. Journal entries b. Basic skill assessment: 1) Language conventions 2) Reading skills			
2. Identification of basic view of man's nature held by others: a. Melville or Hawthorne or Welty and Ely b. Fellow student c. Other student			
3. Description of American hero			

Directions: Please keep a record of your achievement. At the end of the unit your performance will be translated into a grade, as follows:

A - Completed all objectives with achievement exceeding criteria in 1a and 2.

B - Completed all objectives with achievement exceeding criteria in 1a or 2.

C - Completed all objectives.

D - Completed at least half the objectives.

JOURNAL ENTRY SUGGESTIONS, UNIT 1

Journal entries not to be shared with others may be folded over and stapled. Journals will be kept in the classroom until the end of the course when they may be taken home.

1. Note the arrangement of furniture in each classroom you attend throughout a single day. How does each reflect notions of man's nature?

2. Consider your own occupational goals. Explain how at least one of the occupations reflects one or both views.

3. Remembering results of the Agree-Disagree Exercise, describe the best teacher-student relationship for this class.

4. Keep track of each kindness you perform throughout one school day. Explain the motivation for each.

5. Keep track of each unkindness you endure throughout one school day. Was each motivated by evil? What then?

6. What is your idea of a good leader? Why would you follow him?

7. Which television hero appeals to you? Why?

8. By taking the pretest, "Language Conventions as Creators of Meaning," I learned...

9. My attitude toward improving my reading skills is...

10. Basically, my view of man's nature is...

RECOGNIZING CHARACTERISTICS FROM BEHAVIOR

Name the characteristic shown by each of the following behaviors:

(Suggested responses are underlined)

1. He was ready for any unexpected change.

   resourceful, adaptable

2. She has more fun than anyone else at a party, but when things go too far, she's the first one to stop.

   level-headed, uses sound judgment

3. He makes a lot of noise and disturbs others.

   inconsiderate, insensitive

4. He is a good person to talk with.

   knowledgeable, interested in others, sensitive

5. He is trying to attract girls by having a flashy car.

   insecure, lacking self-confidence, materialistic

6. She doesn't speak if she doesn't know you very well.

   shy

7. He can turn emotions on and off like a faucet.

   hypocritical, shallow

8. He thinks he's always right and becomes angry if you prove him wrong.

   ill-confident, narrow-minded

9. He is a few years older than the rest of us and always has to be captain.

   "bossy," officious

10. He is always hitting his small brother.

    bully, cowardly

11. She usually says the right thing at the right time.

    poised, sensitive, confident

12. She doesn't just get even with the person who offends her, but takes her anger out on everyone.

    vindictive, vengeful

13. When the dog bit him, he blamed himself.

self-punishing, guilt-ridden

14. She has her own ideas and does only what she thinks is right.

independent, nonconforming

15. He is not satisfied with what he has.

discontent, unappreciative, materialistic

B. INDEPENDENCE VS. COMMUNITY

OBJECTIVES

Upon completion of the unit, the student will be able to:

1. Explain the individual and group functions within a small group organized to fulfill a task.

2. Use the group process for individual achievement.

3. Identify the advantages and disadvantages of personal independence as they are revealed in given pieces of literature.

4. Identify the advantages and disadvantages of living with others as they are revealed in given pieces of literature.

5. Describe how the conflict between independence and community manifests itself in his or her own life.

ACTIVITIES

1. To motivate interest in the unit theme and to relate that theme to the student's own life, begin with "The Newspaper Game":

   a. Bring to class five copies of the daily paper. Divide class into five groups, each with a copy of the paper, one pair of scissors, one jar of paste, and one sheet of newsprint the same size as a newspaper page.

   b. Once everyone is in a group area, explain that the job of each group is to print a newspaper, but they don't have much money. Therefore, they must reduce the size of the newspaper to just one page. This they are to do by cutting out articles from the newspaper and pasting them on the sheet of newsprint.

   c. When all are done, choose a winning paper in the following manner: put the "new" newspapers on a bulletin board, each with an identifying number. Ask students to decide which newspaper they would prefer to subscribe to. When they have decided, have them write that number on a slip and give it to you. The new newspaper with the most subscribers wins.

   d. Then ask the students these questions:

      How did you decide which articles to put in the "new" newspaper?

      Did you vote? Did each contribute? Did one do all the deciding?

Did each newspaper reflect the interests of the group that published it?

Why did one group win?

Did all the girls like it? All the boys?

Is the newspaper mostly about problems? Sports? Or was it humorous?

What is the tone of each paper? How is it established?

e. In culmination, ask that each write an explanation of how the individual functions best in a task group and how the group can best utilize the diverse talents of its members.

2. Ask students to organize in groups of three in order to formulate rules of basic punctuation. Each group member should have a copy of "Punctuation," page 64. Discourage use of a textbook. The idea here is to let students use their own language in establishing rules and to draw on each other's strengths for problem-solving.

   After they have written the rules for use of end punctuation, underlining, and quotation marks, administer a quiz on the same punctuation usage, with each student responsible for applying the rules. (Since the aim is for the student to punctuate correctly, give second chances to any who do not achieve mastery the first time around.)

   This kind of activity can continue throughout the course with progressively more difficult material.

3. From a list of ten or so pieces of literature, have each student read, in seminar or individually, three or four selections. He or she must then identify in each work the advantages or disadvantages in independence and in community. Be sure to provide a model by reading at least one work in class and analyzing both the nature of the conflict and the specific elements in the work which reveal it. "Hurt Hawks" by Robinson Jeffers and "Pack Up Your Bundle" by Carl Sandburg would be particularly useful in setting an example for this activity.

4. As a journal entry or a more formal writing assignment, the student may be given a choice of one of the following questions:

   -How does the conflict between independence and community show itself in your life?

   -How has the conflict between independence and community been resolved in your life?

5. To culminate the experiences in this unit and to introduce the concept of male-female interdependence and independence, conduct the "Exercise for Experiencing Male-Female Understanding," pages 102-04, in *Self-Awareness Through Group Dynamics* by Richard Reichert, Pflaum/Standard Publishers, Dayton, Ohio, 1970.

SUGGESTED READINGS

The America Series:

Authority and Self-Discovery:

"Soldier's Home," Ernest Hemingway, pp. 17-24

Innocence and Experience:

"A Dream Within a Dream," Edgar Allan Poe, p. 11
"Much Madness Is Divinest Sense," Emily Dickinson, p. 91

Extraordinary Selves:

"Bartleby the Scrivener," Herman Melville, pp. 85-119

Landscapes of the Mind:

"Conscientious Objector," Edna St. Vincent Millay, p. 75
"Efforts at Speech Between Two People," Muriel Rukeyser, p. 79
"Balances," Nikki Giovanni, pp. 194-95

Man and the Social Machine:

"Shady Grove, Alabama, July 1936," from *Let Us Now Praise Famous Men*, James Agee, pp. 11-14

The American Literary Tradition:

Emerson, Ralph Waldo, from "Self-Reliance," p. 131
Thoreau, Henry David, "Why I Went into the Woods," pp. 140-41, and "Why I Left the Woods," pp. 143-45
Franklin, Benjamin, from his *Autobiography*, pp. 55-59
Thoreau, Henry David, from *Civil Disobedience*, pp. 145-51; read along with "A Legacy of Creative Protest" by Martin Luther King, Jr., p. 173
Miller, Webb, "Homage to Gandhi," p. 174
Buber, Martin, "Mau's Duty as Mau," p. 175
Dickinson, Emily, "Much Madness Is Divinest Sense," p. 258

Choosing:

"Pack Up Your Bundle," Carl Sandburg, p. 9
"Confronting the Urban Wilderness," Robert F. Kennedy, p. 175

Currents:

"December, 1776," from *The Crisis*, Thomas Paine, pp. 6-7
"The Prison Debate: Criminals' Rights vs. Public Protection," from *Senior Scholastic Magazine*, pp. 164-69
All of Unit 9, "I've Got To Be Free," pp. 177-90

The Literature of the United States:

"Self-Reliance," Ralph Waldo Emerson, pp. 400-17
"Bartleby the Scrivener," Herman Melville, pp. 5-31
"I'm Nobody! Who Are You?" Emily Dickinson, p. 251

Perspectives in Literature: Book of Modern American Poetry:

"Hunt Hawks," Robinson Jeffers, pp. 107-08

Responding: Five:

All of Clusters 13 and 14, "Truth and the Individual," pp. 268-300, and "Man in Society," pp. 300-14
"Legal," Theodore Spencer, p. 1

Shape:

"Interim," Denise Levertov, pp. 129-35
"That Is the Question," Piet Hein, p. 145

Together:

"Estephetv," Emathla A. Marshall, p. 19
"My Brother Went to College," pp. 36-42
"When You're Alone," Jim Morrison, p. 81
"Carlozini," from *House Made of Dawn*, N. Scott Momaday, pp. 83-85
"Alone/december/night," Victor Cruz, p. 96
From "Get Together," Chet Powers, p. 115
"Lennie and George," from *Of Mice and Men*, John Steinbeck, pp. 150-61
"Harlem Night Song," Langston Hughes, pp. 162-63
"The Boatman," Yone Noguchi, p. 200

PUNCTUATION[13]

Practice: Writing. Punctuate the following sentences. Then attempt to generate rules for what you have done.

1. He said I'm leaving
2. I'm leaving he said
3. He wrote I'm going to leave on Saturday (At least I hope to leave then)
4. I am leaving on Saturday (At least I hope to leave then)
5. He asked Are you leaving
6. She screamed Help
7. I'm leaving he began
8. The two-year old boy (or was he three) created a disturbance she said
9. Did he say I'm leaving
10. What a time to say I'm leaving
11. He said I'm leaving and he left
12. Frost makes this statement in his poem Fire and Ice I think I know enough of hate...
13. He said I am here then he left the room
14. Flight is a powerful story by John Steinbeck.
15. In her book Rashness of Temper, Joanna Burnside says I never attempted anything that I didn't accomplish did I

RULES

[13]From Dr. Don Donlan, University of California at Riverside.

C. PLURALISM VS. "MELTING POT"

OBJECTIVES

Upon completion of the unit the student will be able to:

1. Discuss with others in a small group the ways ideas of pluralism conflict with those of integration.

2. Write an essay in which he or she cites at least three specific evidences in nonfiction prose of the denial of equal opportunity to American citizens.

3. Evaluate the effectiveness of language use in given pieces of literature written by American authors of various ethnic backgrounds.

TEACHER ACTIVITIES

1. To motivate interest in the unit theme, read aloud the following paragraphs:

> What, then, is the American, this new man? He is neither an European nor the descendant of an European; hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather was an Englishman, whose wife was Dutch, whose son married a French woman, and whose present four sons have now four wives of different nations. He is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the new government he obeys, and the new rank he holds. He becomes an American by being received in the broad lap of our great Alma Mater. Here individuals of all nations are melted into a new race of men, whose labours and posterity will one day cause great changes in the world. Americans are the western pilgrims who are carrying along with them that great mass of arts, sciences, vigour, and industry which began long since in the East; they will finish the great circle. The Americans were once scattered all over Europe; here they are incorporated into one of the finest systems of population which has ever appeared and which will hereafter become distinct by the power of the different climates they inhabit.
>
> -From "What Is an American?"
> by Hector St. John de Crevecoeur

> Whence all this passion toward conformity anyway?--diversity is the word. Let man keep his many parts and you'll have no tyrant states. Why, if they follow this conformity business they'll end up by forcing me, an invisible man, to become white, which is not a color

but the lack of one. Must I strive toward colorlessness? But seriously, and without snobbery, think of what the world would lose if that should happen. America is woven of many strands; I would recognize them and let it so remain. It's "winner take nothing" that is the great truth of our country. Life is to be lived, not controlled; and humanity is won by continuing to play in face of certain defeat. Our fate is to become one, and yet many--This is not prophecy, but description. Thus one of the greatest jokes in the world is the spectacle of the whites busy escaping blackness and becoming blacker every day, and the blacks striving toward whiteness, becoming quite dull and gray. None of us seems to know who he is or where he's going.

-from *Invisible Man*
by Ralph Ellison

Conduct a classwide discussion of the merits of each side of the conflict, citing specific evidences from American life in support.

2. Divide students into groups of five to seven by counting off. (This grouping technique encourages students to experience the benefits of pluralism by preventing cliques.) On a continuing basis throughout the unit, ask that students meet to role play solutions to problems in human relations which confront Americans today. Use "Roleplay Situations," pages 121-27, in *Human Relations: Guide for Schools in Transition*, Stock No. 41-T-7257, available from Materials Development, Education Center.

   Teachers may want to provide a model for these role-playing sessions before the groups go it alone. Show how each session should culminate in a brief discussion of reactions to the role playing. Use "Small Group Discussion Evaluation Form" (Appendix E) occasionally to monitor student response and to focus student attention on oral discussion skills.

3. Allow choice of readings from a list of nonfiction prose which ministers to many interests and reading levels. Ask the students to take notes as they read regarding specific instances where Americans were denied civil rights. Then, for an in-class writing assignment, ask that they use their notes in writing an essay, the thesis statement of which is one of the following:

   E Pluribus Unum, the motto which graces our coins, has not yet graced the lives of many Americans,

   or

   Whitman heard America singing "varied carols" but some of us hear only the blues.

Teachers may want to use materials in Appendix B for teaching and evaluating the essay.

4. Select short works by four or five ethnic minorities to read in class. Point out how writing styles are created by the manipulation of language. Then ask students, individually or in groups, to compile a list of effective uses of language in two different literary works, e.g., "The Creation" by James Weldon Johnson and "Adam" by Nicholas Biel.

SUGGESTED READINGS

The America Series:

Innocence and Experience:

"The Jewish Cemetery at Newport," Henry Wadsworth Longfellow, p. 40

Landscapes of the Mind:

"Still," Lucille Clifton, p. 199
"Vive Noir!" Mari Evans, pp. 215-18

The American Dream:

"In Jewish Harlem," Sam Levenson, pp. 14-21
"Banquet in Honor," Langston Hughes, pp. 30-34
"Harlem," Langston Hughes, p. 50
"Crooks, the Stable Boy" from *Of Mice and Men* by John Steinbeck, pp. 51-59
"I Have a Dream," Martin Luther King, Jr., pp. 60-64
"Richard Wright Meets Jim Crow," from *Black Boy* by Richard Wright, pp. 65-69
"Interview after a Harlem Riot," from *A Choice of Weapons*, Gordon Parks, pp. 70-72
"Vacation," William Stafford, p. 75
"A Gallery," a photographic essay, pp. 75-85
From *Harpers Ferry*, Barrie Stairs, pp. 215-19
"I Hear America Singing," Walt Whitman, p. 241

Choosing:

"If Wishes Were Horses, Beggars Would Ride," Eve Merriam, p. 60
"A Rainy Day," Frank Conroy, pp. 10-14
From *The Invisible Man*, Ralph Ellison, pp. 18-19
From *The Learning Tree*, Gordon Parks, pp. 54-59
"When I Was a Child," Lillian Smith, pp. 108-12

Currents:

"I Am the Nation," Norfolk and Western Railway, pp. 2-3, and "America," Claude McKay, p. 8
"Surrender Speech of Chief Joseph--1877," p. 24

From *Indians*, Arthur Kopit, pp. 9-23
"My Country, 'Tis of Thy People You're Dying," Buffy Sainte-Marie, p. 70
"The Wartime Evacuation," Harry Kitano, pp. 77-80, and "Chronology of the Evacuation," Allan R. Bosworth, pp. 81-82
"The Room" from *Going To Meet the Man*, James Baldwin, pp. 72-76
From *Sal Si Puedes*, Cesar Chavez, pp. 83-86
"Yei-ei's Child," Charles C. Long, p. 218

Responding: Five

"I Hear America Singing," Walt Whitman, p. 42, and "I, Too, Hear America Singing," Julian Bond, and "I, Too, Sing America," by Langston Hughes, p. 43
"The Creation," James Weldon Johnson, pp. 3-5 and "Adam," Nicholas Biel, pp. 14-17
"Adam and Eve--American!" Arthur Hoppe, pp. 19-20
"A Nightmare and a Forgotten Dream," Richard Wright, pp. 34-40
"Incident," Countee Cullen, p. 200
"Midsummer Madness," Langston Hughes, pp. 192-95
"Cliff Klingenhagen," p. 201, and "Richard Cory," Edwin Arlington Robinson, pp. 80-81
"The Fastest Runner on 61st Street," James T. Farrell, pp. 216-21
"The Only Man on Liberty Street," William Melvin Kelley, pp. 302-09

Shape:

From "I Have a Dream," speech by Martin Luther King, Jr., pp. 46-47
"Why Try," Ted Joans, p. 48
"The Voodoo of Hell's Half Acre," from *Black Boy* by Richard Wright, pp. 92-96

Together:

"Which One Are You?" Clyde Warrior, pp. 16-18
"Cry for Me," William Melvin Kelley, pp. 3-15
"Rose Hill," Eldridge Cleaver, pp. 23-24

D. KNOWING VS. FEELING

OBJECTIVES

Upon completion of the unit the student will be able to:

1. Determine the intellectual and emotional appeal of fiction and nonfiction.

2. Cite the appeals to emotion and reason in works of poetry and fiction.

3. Locate in given literary works two real or fictional individuals (one with an intellectual imbalance, the other with an emotional imbalance) and compose an imaginary dialog between them.

TEACHER ACTIVITIES

1. Read and discuss "Fire and Ice" by Robert Frost with the class. Elicit reactions to the question Frost raises, "Which is more powerful--the intellect or the emotions?" Then, using all class members, do a choral reading of "Ocomogoslay" by Lorraine Hansberry. Encourage classwide discussion of the idea(s) in the poem and the feelings generated. Does the fire or the ice predominate?

2. Assign "The Open Boat" and "The Sinking of the Commodore," both by Stephen Crane, one a short story, the other a newspaper account of the same story. Have students work in pairs as they determine which account appeals to feelings, which to the intellect. Which do they prefer?

3. In a lecture to the class, explain the Apollonian-Dionysian scale. See notes, page 72. The point in using these Greek terms is to relate the American experience to that of the ages so care should be taken in explanation to all students regardless of academic abilities.

4. Assign a variety of prose and poetry from which the students may choose three to five works in at least two different genre. In seminar, in pairs, or individually, students will then, with teacher guidance through handouts, text references, or lecture, cite specifically the appeals to emotion and reason in those works. Be careful to support either as having worth.

5. If *Billy Budd* was not read in Unit 1, it is certainly appropriate to this unit. If it was studied, teachers may want to remind students of Captain Vere's struggle with his heart and head.

6. In class, ask students to imagine two real or fictional individuals from their reading for this unit, one Apollonian, the other Dionysian, as they sit by a glowing fire ring at the beach. What might they be discussing? Write an account of that discussion.

SUGGESTED READINGS

The America Series:

Innocence and Experience:

"Blight," Ralph Waldo Emerson, p. 31
"When I Heard the Learn'd Astronomer," Walt Whitman, p. 67
"Faith Is a Fine Invention," Emily Dickinson, p. 91

Authority and Self-Discovery:

"Lint," Richard Brautigan, p. 225

Extraordinary Selves:

"An Occurrence at Owl Creek Ridge," Ambrose Bierce, p. 161-70

Landscapes of the Mind:

"Fire and Ice," Robert Frost, p. 21
"Departmental," Robert Frost, pp. 22-23
"At Woodward's Gardens," Robert Frost, pp. 24-25
"since feeling is first," e. e. cummings, p. 47

Man and the Social Machine:

From *Black Elk Speaks*, John G. Neihardt, pp. 81-87
From *Segreation*, Robert Penn Warren, pp. 95-101
"A Jewish Search for Freedom," Harry Roskolenko, pp. 115-22

The Literature of the United States:

"Two Masters," Frederick Douglass, Vol. 1, pp. 105-12
"We Wear the Mask," Paul Laurence Dunbar, Vol. 2, pp. 308
"Of Mr. Booker T. Washington and Others," W. E. B. DuBois, Vol. 2, pp. 562-71
"Theme for English B," Langston Hughes, Vol. 3, pp. 195-96
"Harlem," Langston Hughes, Vol. 3, p. 197
"The Philosophy of Composition," Edgar Allan Poe, Vol. 1, pp. 238-47
"The Fall of the House of Usher," Edgar Allan Poe, Vol. 1, pp. 247-61
"Sonnet--To Science," Edgar Allan Poe, Vol. 1, p. 283
"The American Scholar," Ralph Waldo Emerson, Vol. 1, pp. 374-87
"When I Heard the Learn'd Astronomer," Walt Whitman, Vol. 2, p. 205
"The Beast in the Jungle," Henry James, Vol. 2, pp. 597-629
"Fire and Ice," Robert Frost, Vol. 3, p. 29
"The Love Song of J. Alfred Prufrock," T. S. Eliot, Vol. 3, pp. 136-40
"The Intellectual," Karl Shapiro, Vol. 3, pp. 406-08

Choosing:

"The Use of Force," William Carlos Williams, pp. 39-43

Responding: Five:

"Suzanne," Leonard Cohen, p. 366
"Success Is Counted Sweetest," Emily Dickinson, p. 99
"If We Must Die," Claude McKay, and "From the Misery of Don Joost," Wallace Stevens, p. 101
"Love Is a Fallacy," Max Shulman, pp. 170-79
"Ghost of a Chance," Adrienne Rich, p. 188
"The Open Boat," Stephen Crane, pp. 127-43, and "Sinking of the Commodore," pp. 146-53

Together:

All of Units 6 and 7, "You Can Make the Mountains Ring," pp. 137-64, and "The Word Is Love," pp. 165-88

"Spring," Millay, p. 127

INTELLECT AND EMOTION

(Student handout to accompany teacher lecture or group discussion for Unit D.)

1.

Intellect (Apollonian)	Emotion (Dionysian)
Knowing	Feeling
Order	Spontaneity
Social	Individual
Evaluation	Imagination
Industrial (machine)	Natural (animal)
Familiar	Exotic
Nobility	Humanity
Awareness through: Reason Science	Awareness through: Passion Religion
Good versus evil	Good and evil
Man-made morality	Natural morality
Neo-classicism	Romanticism
Understanding	Enjoyment

2. I think; therefore I am! (Descartes) I feel; therefore I am! (Rousseau)

3. Points to consider:

   a. There's virtue and vice within either realm.

   b. Greek advice, "Everything in moderation," and Emerson's "Compensation" apply here.

   c. Denial of either side of our natures is tragic and perverse, leads to rigidity, non-participation, and passivity.

   d. Much we say and do reflects Apollonian or Dionysian attitudes, e.g., "Use your head!" or "I don't know anything about art, but I know what I like."

   e. In literature, as in life, a change within an individual often reveals a shift on the Apollonian-Dionysian scale. Gene Forester in *A Separate Peace* by John Knowles, for example, absorbs the Dionysian qualities of his dead friend Finny (short for Phineas, a name for Apollo) to correct his Apollonian imbalance. Huck Finn, on the other hand, gives up trying to do the "right thing," concedes his heart will always rule his head, and heads to Dionysian territory, the West.

   f. Assume that these conditions exist: (1) emotional imbalance, (2) intellectual imbalance, (3) partial or complete balance. Which label is most appropriate to each of the following?

      Captain Vere in *Billy Budd* (2)
      Billy Budd (1)
      Jonathan Edwards in "Sinners in the Hands of an Angry God" (1)
      Suzanne in Leonard Cohen's "Suzanne" (3)
      Thomas Paine in *The Crisis*. (1)

E. IS VS. OUGHT TO BE

OBJECTIVES

Upon completion of the unit the student will be able to:

1. Describe the reasons for the conflict between the real and the ideal in one of two given literary works.

2. Recognize the influence of perception on one's view of reality.

3. Evaluate the results of a mastery test of basic language skills and prescribe a study plan for further development of those or other skills.

ACTIVITIES

1. To motivate interest in the unit, have students fill out "The Surprise Package Exercise" sheet, page 76. After they've completed it, tell them their answer to the first question reveals the ideal, the what "ought to be" in their lives. The second reveals what each figures he or she has coming, the what "is." Encourage students to share exercise responses but avoid pushing any to do so.

2. Then ask two fluent readers to do a reader's theater presentation of "Adam and Eve--Americans!" by Arthur Hoppe. (Teachers may want to arrange this ahead of time so the reading will be a dramatic one.)

   After the reading, solicit answers to the following:

   a. What are the ideals espoused by Adam and Eve?
   b. What are the realities of their situation?
   c. What prevents their ideals from becoming their realities?

   Assign "To the Western World" by Louis Simpson or "Ex-Basketball Player" by John Updike. Have students write answers to the above questions as they apply to these works.

3. Before students read "Revolutionary Ideas" by Emerson, Douglass, Thoreau, Chavez, and Hoffer, describe briefly the background of each. In small groups, discuss the possible effects of each author's experience on his ideas of what "ought to be."

4. Administer the Language Conventions as Creators of Meaning Mastery Test (Appendix A). Score and record results. Ask each student to evaluate what "is" in regard to his basic language skills and to develop a study plan for what "ought to be."

SUGGESTED READINGS

America Series:

Authority and Self-Discovery:

"The Secret Life of Walter Mitty," James Thurber, pp. 69-74
"Report," Donald Barthelme, pp. 215-19

Extraordinary Selves:

"The Grangerford Household," from *Huckleberry Finn*, Mark Twain, pp. 153-57

Landscapes of the Mind:

"Anecdote of the Jar," Wallace Stevens, p. 17
"The Unknown Citizen," W. H. Auden, pp. 84-85

The American Dream:

"Zenith, U.S.A.," from *Babbitt* by Sinclair Lewis, pp. 23-28
"Reservoir," Charles Suhor, p. 29
"Adam the Inventor," Pete Seeger, p. 91
"Aphorisms," from *The Passionate State of Mind*, Eric Hoffer, p. 97
"A Day at the Academy," David Ely, pp. 104-09
"War Is Kind," Stephen Crane, p. 110
"my sweet old ectcetera," e.e. cummings, p. 111
"The Statue of Liberty," Edward Field, p. 112
"From *On Being an American*," H. L. Mencken, p. 113
"Report," Donald Barthelme, pp. 132-35
"pity this busy monster, mankind, c. c. cummings, p. 136
"Beer Can," John Updike, p. 139
"The Mind of the Machine," A. C. Clarke, pp. 189-97

The America Literary Tradition:

From *The Deerslayer*, James Fenimore Cooper, pp. 94-99 and "Fenimore Cooper's Literary Offenses," Samuel Clemens, pp. 124-25
"The Wayfarer," Stephen Crane, p. 277

Choosing:

"Ex-Basketball Player," John Updike, pp. 79-80
"First Floor Rear at the Jungle's Edge," Barry Farrell, pp. 81-84
"Santa Claus," Howard Nemerov, p. 94
"I Love You--This Is a Recording," Arthur Hoppe, pp. 135-36
"Let Me Hear You Whisper," Paul Zindel, pp. 137-46

Currents:

"Revolutionary Ideas," from Ralph Waldo Emerson, Frederick Douglass, Henry David Thoreau, Cesar Chavez, and Eric Hoffer, pp. 122-24
From *The Declaration of Independence,* Thomas Jefferson, p. 125
Scene 7 from *1776,* Peter Stone and Sherman Edwards, pp. 126-50
"Where Have All the Flowers Gone," Pete Seeger, p. 46
"I Am the Nation," by Norfolk and Western Railway, p. 2-3, and "America," Claude McKay, p. 8
From *Grapes of Wrath,* John Steinbeck, pp. 92-96

Responding: Five:

"Adam and Eve--Americans!" Arthur Hoppe, pp. 19-20
"The Secret Life of Walter Mitty," James Thurber, p. 68
"The Greatest Man in the World," James Thurber, pp. 73-78
"America," Claude McKay, p. 32
"To Vanity," Darwin T. Turner, p. 158
"On the Vanity of Earthly Greatness," Arthur Guiterman, p. 157
"warty bliggens, the toad," don marquis, pp. 155-56
"Letter to the Earth," Mark Twain, pp. 159-63
"So, Man?" Gene Derwood, p. 165
"A Nightmare and a Forgotten Dream," Richard Wright, pp. 34-40
"To the Western World," Louis Simpson, p. 27
"The People Will Live On," Carl Sandburg, pp. 396-98
From *Civil Disobedience,* Henry David Thoreau, pp. 291-98
"Dolor," Theodore Roethke, p. 290

Shape:

"Observer: The Culture of a Great Republic," Russell Baker, pp. 82-83

THE SURPRISE PACKAGE EXERCISE

While you were at school today, the postman left a card in your mailbox notifying you that there is a package at the post office branch near you which you will have to pick up. Before you go, answer these two questions:

1. What do you hope is in the package?

2. What do you really think is in the package?

F. TRADITION VS. CHANGE

OBJECTIVES

Upon completion of this unit the student will be able to:

1. Identify some merits and flaws in given examples of tradition and change.
2. Recognize some of the questions regarding tradition by American writers.
3. Compare his own solutions to the conflict between tradition and change with professional American writers.

ACTIVITIES

1. To motivate interest in the theme of this unit, teachers may want to use the "Exercise for Experiencing the Generation Gap, pages 110-12, in *Self Awareness Through Group Dynamics*. The exercise points up differences in responses among grade school children, high school students, and adults.
2. Ask two questions to compare the speeches by Spiro Agnew and John Robinson, page 80, by role playing a conversation between the two before the class. Compile a class listing of merits and flaws in both tradition and change.
3. Assign "The Lottery" by Shirley Jackson and "Thirty Days Had September" by Robert F. Young. After seminar study of both stories, ask each student to write a paragraph developing one of these topics: "The Trouble with Tradition Is..." or "The Trouble with Change Is..."
4. Have students select three to five works of prose and/or poetry. Ask them to write on each of four 3 x 5 cards a question raised about the "tradition versus change" conflict. On the back of each card, ask them to write the answer given by the writer. Then in small groups or in a classwide setting, have students ask the questions of each other, giving "the answer" only after a fellow student has given his. Comparisons between students and writers should generate interesting discussion.

SUGGESTED READINGS

America Series:

Innocence and Experience:

"Concord Hymn," Ralph Waldo Emerson, p. 25

Authority and Self-Discovery:

"The Lottery," Shirley Jackson, pp. 139-47

Landscapes of the Mind:

"Pastoral," William Carlos Williams, p. 33

Man and the Social Machine:

"The Mask of Beauty," Una Stannard, pp. 127-37
"The Balance of Nature," Joseph Wood Krutch, pp. 153-64

The American Dream:

"Interview After [illegible]arlem Riot," from *Choice of Weapons*, Gordon Parks, pp. 70-72
"Ute Mountain," Charles Tomlinson, p. 74
"Thirty Days Had September," Robert F. Young, pp. 151-68
"And the Rock Cried Out," Ray Bradbury, pp. 171-87
"The Mind of the Machine," A. C. Clarke, pp. 189-97
"All Watched Over by Machines of Loving Grace," Richard Brautigan, p. 198
"Quilt," John Updike, p. 199

The American Literary Tradition:

"Sonnet One," preface to a translation of Dante's "Inferno," Henry Wadsworth Longfellow, p. 178

Choosing:

"Mateo Falcone," Prosper Merimee, pp. 95-107
"Tomorrow You Are the Establishment," Spiro T. Agnew, p. 164
"Enter the Young!" Terry Kirkman, pp. 4-5
"He Was Born," John Gardner, p. 38
"Growing Up," Keith Wilson, p. 44
From *Chicano*, Richard Vasquez, pp. 45-51
"When I Was a Child," Lillian Smith, pp. 108-12
From *I'm Dragged But Nothing Gets Me Down*, Nat Hentoff, pp. 129-34

Currents:

All of Unit 11, "The Future," pp. 219-44
"Conquistados," Prudencio De Pereda, pp. 108-20
"Our Mysterious Children," *Saturday Evening Post* editorial, pp. 201-02

The Literature of the United States:

"The Way to Wealth," Benjamin Franklin, Vol. 1, pp. 121-28
"On Reform Candidates," Finley Peter Dunne, Vol. 2, pp. 330-32
"The Second Choice," Theodore Dreiser, Vol. 2, pp. 521-35
Seize the Day, Saul Bellow, Vol. 3, pp. 699-768
"Mending Wall," Robert Frost, Vol. 3, p. 15
"A Pact," Ezra Pound, Vol. 3, pp. 91-92 and "A Supermarket in California," Allan Ginsberg, Vol. 3, pp. 473-74
"Tradition and the Individual Talent," T. S. Eliot, Vol. 3, pp. 364-80
"Beatific: On the Origins of a Generation," Jack Kerouac, Vol. 3, pp. 482-88

Responding: Five:

"The Highway," R. Bradbury, pp. 243-45
"Karintha," Jean Toomer, p. 367
"A Further Report on the Weans," Robert Nathan, pp. 21-25
"Dolor," Theodore Roethke, p. 290
"Mending Wall," Robert Frost, pp. 202-03

Shape:

"The Affair," Alan Riddell, p. 12
"The Duke of Malverno," Ronald Gross, p. 21
"The Southern Road," Dudley Randall, p. 30
"Henry Ford," from *The Columbia Encyclopedia,* pp. 56-57 and "Tin Lizzie," John DosPassos, pp. 58-64
"Afternoon of an American Boy," E. B. White, pp. 102-07
"Forever," Eve Merriam, p. 158
"Meihem in Ce Klasrum," Dolton Edwards, pp. 185-87

Together:

"Father and Son," Phillip Roth, pp. 45-47
"Grandmother," Norman Rosten, pp. 50-55
"Lost Victory," from *The Invisible Man,* Ralph Ellison, pp.57-61
"Early Morning, Lonely Ride," Nancy Huddleston Packer, pp. 139-46

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A Graduate Talks *

"... The last 10 years have confused many of us. The result of late has been a quiet ambivalence, a sighing from the left, a return to the dollar. After all, they say you only touch a hot stove once. My point is that our ambivalence stems as much from confusion as from that recoil, this confusion of realizing both the blessing and the curse of establishment, of growing up in America. ...

"What is our vision then, this generation's reality and its ideals? There's no one vision. But let me tell you mine.... I have chosen to make teaching my vocation. It has not been an easy decision, nor, to be honest, is it a final one.

"You might question my sincerity. I am after all young and feel younger; I am by experience wingless, by political definition idealistic. What's more, I am strongly tempted to enter law school, return to Grand Rapids, live in the green suburbs, and play golf at the club until I shoot my age one afternoon and die smiling that night. That vision seems somehow comforting.

"But what I really want to do is work pretty hard for four generations of people who must learn to live together in a world where self-respect is harder to come by every day. And I know many people my age who feel as I do. I believe that some of us are realizing our creative and humanistic potentials in teaching from the street schools to the traditional four walls. And this discovery is a natural end to what the '60's brought and taught us positively....

"This generation has already tried to reject the inhuman, unemotional features of growing up in America. So what's new? Nothing much really, I'm not about to give up on this country. Believe me, I don't want to see us fall any lower. It's just that I don't want to see America rise again in that same false light, that same arrogant illusion of humanity. We can begin with ourselves; only then can we think to begin with the children."—Excerpts from "A Speech for Graduation" by John Martin Robinson, Class of 1974, Duke University, Durham, N.C.

1. This article appeared in *Parade Magazine*, a Sunday supplement in the *San Diego Union*, August 4, 1974. Consider the audience for this publication. What are the probable reactions to John Robinson's ideas?

2. After reading "Tomorrow You Are the Establishment" by Spiro T. Agnew, page 164, in *Choosing*, role play a conversation between the two speech makers.

*From August 4, 1974 issue of *Parade*. Used with permission.

SECOND SEMESTER - REACHING ACCORD

A. THE MEDIA ARE THE MESSAGES

OBJECTIVES

Upon completion of the unit the student will be able to:

1. Recognize the effect of structure, sound, shape, and style or meaning in a variety of genre.

2. Compose a "message" about some facet of American literature, select an appropriate medium with which to convey it, and develop such a project.

ACTIVITIES

1. Introduce unit with a summary of Marshall McLuhan's theories about media: Basically, that the way something is told has more influence than its content. Especially interested in the impact of television, McLuhan emphasizes its special quality of direct and total engagement of the viewer forced, not by the potency of the "Gunsmoke" plot nor the cuteness of the commercial statement, but by the electronic method of sending and receiving sound and picture. The dots which form the picture produce only part of the image; the viewer must participate in the image-making.

   So it is with all art. The artist guides the reader/viewer/listener to an understanding in which he participates.

2. Using reading selections from the unit bibliography, have the students focus on the medium which houses the artistic statement, the message, determining how much is explicit, how much is left for the reader to discover in himself. Especially appropriate at the outset is a comparison of the two versions of "The Open Boat" by Stephen Crane--the original newspaper account and the short story version.

   Media to be considered may include all literary genre (Claude McKay's use of the sonnet by which to speak of white oppression, Walt Whitman's special contributions to poetry, the difference in essay style between Henry James and Lorraine Hansberry as they discuss the same topic), television, film, newspaper, recordings, songs, and cartoons.

3. As students study the effect of form on content, have them select one of the projects on page 84.

4. Assign for oral or written discussion the following topic:

   > A literary work creates its own world and so it has a structure which unifies it. The form of a work is often a major clue to the author's purpose or to the theme of the work. What are the divisions of the work; what is the order of events and/or ideas; and what is the contribution of each part to the whole. Consider Anton Checkhov's remark, "If there's a gun in the plot, it had better go off."

   The maturity of the given literary work can determine the level of evaluation.

SUGGESTED READINGS

American Literary Tradition:

"The Open Boat," Stephen Crane, pp. 264-76
"Walt Whitman and the New Poetry," Amy Lowell, pp. 287-88, and "There Was a Child Went Forth," p. 242
"Literary Techniques, Forms, Genres, and Elements," an index, p. VIII

America Series:

Extraordinary Selves:

"The Open Boat," Stephen Crane, pp. 175-98

Innocence and Experience:

"The Raven," by Edgar Allan Poe, pp. 15-19, and the summary of his "Philosophy of Composition," pp. 12-14, Teacher's Manual

Landscapes of the Mind:

"In a Station of the Metro," Ezra Pound, p. 14
"Ars Poetica," Archibald MacLeish, pp. 59-60
"The Poem," William Carlos Williams, p. 36

Choosing:

"On Teevee," Eve Merriam, p. 67

Currents:

"A Mote All Around the Eyeball," Walt Kelly, pp. 26-30

Responding: Five:

"The Raven," Edgar Allan Poe and Will Elder, pp. 180-86
"Patterns," Amy Lowell, pp. 236-38
"Outcast," Claude McKay, p. 169
"Letter to the Earth," Mark Twain, pp. 159-73
"Midsummer Madness," Langston Hughes, pp. 192-95
"The Occurrence at Owl Creek Bridge," Ambrose Bierce, pp. 226-33
"The Open Boat," pp. 127-43, and "The Sinking of the Commodore," pp. 146-53, Stephen Crane

Shape: All of this book can be used in this unit. The content is divided into these four parts:

"Visual Shapes," Part 1, pp. 8-23
"Auditory Shapes," Part 2, pp. 24-84
"Time Patterns: Order of Events," Part 3, pp. 85-143
"Configurations: Logical and Illogical," Part 4, pp. 144-99

Together:

"Rose Hill," Eldridge Cleaver, a short story, pp. 20-21, and "Rose Hill," a poem, Eldridge Cleaver, pp. 23-24

"The Roger Price Theory of Nomenclature," Roger Price, pp. 25-30

"Cry for Me," William Melvin Kelley, pp. 3-15

"The World Is a Beautiful Place," Lawrence Ferlinghetti, pp. 190-91

"Why We Live," Henry James, pp. 194-95 and "Why We Live," from *To Be Young, Gifted, and Black,* by Lorraine Hansberry, pp. 196-97

INDEPENDENT STUDY AMERICAN LITERATURE

List of Suggested Topics

1. Tape a group story with one to four others; story to have a beginning, middle, end, and climax; total time, approximately five minutes per person. Story must have a recognizable trait of American literature; trait to be discussed on the tape or in a paper.

2. Write a modern version of a story the class has studied. Maintain the author's style.

3. Stage a dialog between two or more American writers.

4. Film an original story based on a facet of American literature.

5. Adapt for film a story or play of an American writer.

6. Stage an interview with one or more American writers.

7. Read several stories by the same American writer. Determine the characteristics of his style. List those characteristics. Write a story in the manner of the author you have selected.

8. Create a game illustrating American literature, featuring an author, chronology, or themes, for example. The game may include cards and/or playing pieces, a board, or any of the other conventions of gaming. Write directions and field test the game on several groups of students.

9. Get together with other interested students and produce an American literary magazine or newspaper containing interviews with American writers and critical reviews of American literature.

10. Write an information paper on some aspect of American literature themes and their connection with geography (Robert Frost's poetry and New England, for instance); the effect of industrialism on United States literature: the future as based on the past.

11. Same as #10 except done as a class presentation.

12. Create an American literature bulletin board, collage or montage.[14]

13. Illustrate an American literary work.

14. Create an American literary cartoon strip for the Sunday comics.

15. Prepare an annotated film and book review to acquaint other students with American literature.

16. Do a reader's theater presentation of an American short story, play, or poem.

17. Create a unique, fun-filled idea of your own.

---

[14]For help in collage construction, see p. T41-44 in *Responding: Five.*

B. HUMAN VALUES

OBJECTIVES

Upon completion of the unit the student will be able to:

1. Choose three poems from different time periods and compare their modes and themes.

2. Recognize the ways values are revealed in given works of American literature.

3. Develop a tentative set of criteria for the evaluation of American literature.

ACTIVITIES

1. Have each student compile a list of the titles of poems favored by adults in his or her family (parents, grandparents, aunts, uncles, family friends) together with comments about why they like these particular selections. Then ask each to bring a copy of one of these poems to class. Have them read on tape, in a class presentation, or within the small groups. You may want to have the student ask the adult to read his or her own selection on tape or in class, enlist the talents of a drama or speech student, or do the reading yourself.

   Provide "Listening Sheets" (page 89) for recording student reactions to each poem's mode and theme as well as to the comments of the adults who made the selections.

   On completion of the above activity, help students compile results in small groups assigned the following tasks:

   Group 1. Compile a list of all starred selections. Rank them from most to least frequently chosen.

   Group 2. Using the poetry indexes in the library, find out the publication date of each poem.

   Group 3. Categorize poems according to theme--love, death, spring, etc.

   Group 4. Categorize poems according to mode--narrative, lyric, etc.

   Group 5. List the type and frequency of student and parent responses. Use correlations or quote common responses.

   When all groups have tabulated results, have each select a spokesperson to report on findings to the class.

   Then, in a total class discussion, consider these questions:

   a. Remembering the publication dates of the poems studied, can any conclusions be drawn regarding time periods and the poetry they produce?

b. Considering topics and themes of favored poems, what can be said about feelings and thoughts among the adults in this community?

c. What differences in mode can be seen? How is the language used differently?

d. How are you and your fellow students alike or unlike the older generation in literary tastes?

Ask each student to choose three of the poems submitted by the adult community and write an essay in which he or she compares and contrasts their themes and modes.

2. Conduct a simulation in which values can be experienced. Use "Alligator River" in *Values Clarification* by Sidney Simon et al, pp. 290-94 or "Exercise for Experiencing Values," in *Self-Awareness Through Group Dynamics*, pp. 43-45. An equally effective exercise is one suggested by Simon in a 1973 conference at the San Diego County Education Center:

> Ask for five student volunteers to participate in a values clarification exercise by answering and commenting on a question, which has been written on the chalkboard:
>
> "Which would you want most for your own children--to make $35,000 a year, to discover a cure for cancer, or to have a beautiful marriage?"
>
> or
>
> "Which would you rather get better at--quitting the self-putdowns, asking boldly for affection, or showing your frailty?"
>
> Do not force any comments other than those offered by the volunteer. Accept any response but try to relate the student's experience, inherent in the comments, to the values expressed in the answer to the question.

Then read in class "Oaks Tutt," "Lucinda Matlock," and "Robert Fulton Tanner," from *Spoon River Anthology* by Edgar Lee Masters or the speeches by Roosevelt, Lincoln, Churchill, et al. Point to the values inherent in each, showing specifically how they are revealed. Trace, where possible, the effects of experience on values.

Have students read several selections, both prose and poetry, from the "Suggested Readings" for this unit. Then in small groups formed by those having read the same literature, students may cite the values expressed in each work and discuss the ways they are revealed.

3. Using the selections read for the above activity, have students list what they liked (valued) and what they didn't like (did not value) in each. Then ask that they evaluate each selection, respecting the integrity of the literary form as it relates to the author's purpose. Teachers will probably want to provide a model for this activity so students can see the difference between valuing and evaluating.

   Upon completion of this activity, each student will have the data from which to develop a list of criteria he or she uses for the evaluation of American literature. Compare list volunteered in class. Discuss the reasons for different criteria, e.g., experience and personal taste, the validity of such criteria, and their tentative nature.

4. Administer the mastery or "growth" tests of language and reading skills.[15] Those who show a need for further remediation should pursue the alternate objective in the next unit, "Universal Themes."

SUGGESTED READINGS

America Series:

Authority and Self-Discovery:

"Barn Burning," William Faulkner, pp. 79-96

Landscapes of the Mind:

"Next to of course God America I," e. e. cummings, p. 46
"The Bloody Sire," Robinson Jeffers, p. 57
"Pastoral," William Carlos Williams, p. 33
"Conscientious Objector," Edna St. Vincent Millay, p. 75

Man and the Social Machine:

"The Dark of the Moon, Eric Sevareid, pp. 102-03

[15] "Language Conventions as Creators of Meaning Mastery Test," (Appendix A) or Set H, Mastery Test for Language Skills; Growth Test for *Responding: Five*.

The American Dream:

"The Massacre of the Pigeons," from *The Pioneers*, James Fenimore Cooper, pp. 92-96
"Aphorisms," from *The Passionate State of Mind*, Eric Hoffer, p. 97

Choosing:

Cartoons by Jules Feiffer, pp. 114 and 154-55.
"Murray's Speech" from *A Thousand Clowns*, Herb Gardner, p. 153

Currents:

"Why I'm a Copy," Patricia Lynden, pp. 170-76
From his *Autobiography*, Benjamin Franklin, pp. 194-96
"Go in Beauty" from *The New Indians*, Stan Steiner, pp. 216-17
"Lucinda Matlock," p. 190, and "Robert Fulton Tanner," p. 191, Edgar Lee Masters
All of Unit 2, "Cities," pp. 31-44

The Literature of the United States:

"Personal Narrative," Jonathan Edwards, pp. 67-77
"Where I Lived, and What I Lived For," from *Walden*, Henry David Thoreau, pp. 441-52

Perspectives in Literature: A Book of Modern American Poetry:

"The Death of the Hired Man," Robert Frost, pp. 58-63

Responding: Five:

"I Died for Beauty," Emily Dickinson, p. 267
"The Fastest Runner on 61st Street," James T. Farrell, pp. 216-24
From *Civil Disobedience*, Henry David Thoreau, pp. 291-98
Wee Pals Cartoon, p. 299
"Sentry," Fredrick Brown, p. 235
"The Wayfarer," Stephen Crane, p. 268
"Oaks Tutt," Edgar Lee Masters, p. 269
"The Bear," William Faulkner, pp. 276-87
"Santa Fe," Ernest Kroll, p. 27

Shape:

"Speak the Speech," from speeches by Franklin D. Roosevelt, Abraham Lincoln, Winston Churchill, Eugene V. Debs, John F. Kennedy, and Martin Luther King, Jr., pp. 40-47
"Notes Found Near a Suicide," Frank Horne, pp. 115-20

LISTENING SHEET

American Literature Name _____

_____High School Period _____ Date _____

(Teacher should list poem titles to facilitate compilation of results.)

Title of Poem	Description of Theme	Descriptions of Mode (diction, structure, imagery, patterning)
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

Star the title(s) you like, too. Then complete the activity on the next page.

REACTIONS

Read the adult comments for each poem. Do you agree or disagree? Give your reasons below.

1.

2.

3.

4.

5.

6.

7.

8.

C. UNIVERSAL THEMES

OBJECTIVES

Upon completion of this unit, the student will be able to:

1. Cite differences and similarities in given works of American literature on the same theme.

2. Identify a major theme in American literature and discuss the ways two literary works of his or her own choosing develop that theme.

<u>or</u>

Develop a personal plan of study appropriate to his or her reading and/or language skillsneeds.

ACTIVITIES

1. Read in class "Show Me a Prison" by Phil Ochs or "I Am a Walrus" by John Lennon and Paul McCartney. Both emphasize the universality of the human condition--"We are all in this together."

   Then ask students to choose readings from one of the four thematic topics--death, love, growing up, and the supernatural--listed in the unit "Suggested Readings." Then in seminar groups have them answer the following:

   > In what ways did the authors feel alike about the topic? Are these, then, universal feelings?
   >
   > In what ways did they feel different? Are these, then, individual feelings?

2. Have students select two works of American literature which have similar themes and list all the ways they are alike--in both content and style--and all the ways they are different. Ask each then to write a well-organized essay in which he or she discusses the ways each work develops the theme. The thesis statement for such an essay may be one like this:

   > A theme which American writers have often examined is the achievement of self-knowledge, attained only after the person has undergone an ordeal which has forced him to re-examine his own values and those of the world about him.

3. Pursuant to the mastery test results in the previous unit, "Human Values," see that each student in need of basic skills remediation develops a personal plan of study appropriate to his or her needs. See Appendix B for a sample student-teacher contract which may be adapted to language as well as literature study.

SUGGESTED READINGS

America Series:

Authority and Self-Discovery:

"I Want to Know Why," Sherwood Anderson, pp. 5-13; "The Grave," Katherine Anne Porter, pp. 49-54; "The Man Who Was Almost a Man," Richard Wright, pp. 101-13 — growing up

Man and the Social Machine:

"Notes of a Native Son," James Baldwin, pp. 17-36 — growing up

Innocence and Experience:

"Thanatopsis," William Cullen Bryant, p. 3; "I Heard a Fly Buzz--When I Died," Emily Dickinson, p. 95; "Annabel Lee," Edgar Allan Poe, p. 20 — death

"There Was a Child Went Forth," Walt Whitman, p. 55 — growing up

The American Literary Tradition:

"Thanatopsis," William Cullen Bryant, pp. 101-02; "Annabel Lee," Edgar Allan Poe; p. 119 — death

Currents:

"Show Me a Prison," Phil Ochs, p. 151 — We are all together

The Literature of the United States:

"Thanatopsis," William Cullen Bryant, pp. 170-72 — death

"Pigeon Feathers," John Updike, Vol. 3, pp. 666-80 — supernatural

Responding: Five:

"Voodoo," Fredrick Brown, p. 210; "Witch of Coos," Robert Frost, pp. 211-15 — supernatural

"Motto," Langston Hughes, p. 191; "A Matter of Vocabulary," James Alan McPherson, pp. 379-94; "Sex Education," Dorothy Canfield, pp. 116-24 — growing up

"Sea Lullaby," Elinor Wylie, p. 125 and "To the Maiden," Stephen Crane, p. 126 — sea

Shape:

"Notes Found Near a Death," Frank Horne, pp. 115-20 — death

Together:

From "I Am the Walrus," John Lennon and Paul McCartney, p. 1 (We are all together.)

"Maybe Next Year," Norman Mailer, pp. 31-35; "Growing Up," Jules Feiffer, pp. 48-49; and "For My Son," Rod McKuen, p. 56	growing up
"Status Symbols," from *The American Way of Death*, Jessica Mitford, pp. 118-22; "When We Die," Henry Wadsworth Longfellow, p. 123; "Total Loss," Herbert Gold, pp. 124-26; "Spring," Edna St. Vincent Mallay, p. 127; and "Thoughts of Death," Sterling A. Brown, p. 136	death
"Symptoms of Love," Robert Graves, p. 166; "The Practice of Love" from *The Art of Loving*, Erich Fromm, pp. 168-70; "This Thing Called Love Is Pathological," Lawrence Casler, pp. 171-74; and "Song of a Woman When Her Lover Went on a Journey," Ojibwa Traditional, p. 175	love

D. STUDENT CHOICE

OBJECTIVES

Upon completion of this unit the student will be able to:

1. Organize materials in a way which reflects his personal criteria for evaluating literature by compiling an anthology of American literature characterized by:

   -A consistent organization (thematic, chronological, genre study, etc.)

   -A brief description of the way each selection meets his or her criteria for the evaluation of literature.

2. Express his or her opinion with appropriate support of that opinion by an American author.

ACTIVITIES

1. Ask students, in groups of five or six, to compile an anthology of American literature which appeals to the interests and needs of all group members. Selections may be original, selected from classroom anthologies, or brought to the group from home, public, or school libraries. The anthology should:

   -Have a consistent, understandable, and attractive organization.
   -Contain a brief evaluation of each selection.

   Completed anthologies should be presented to the class by spokespersons from the groups, with explanations of their group-wide appeal.

2. As students work on their anthologies, urge caution in the use of excerpts. Use, for example, the line, "I took the one less traveled by" from "The Road Not Taken" by Robert Frost to show how meaning within context is necessary. Excerpted, the line confirms the common misreading that Frost's narrator is upholding nonconformity as a superior life style. Within the poem, however, where one reads that both paths are worn about the same, Frost's point--that the choosing itself determines the character of the journey--is clearly different, less simplistic, and much more significant.

3. Use "Thorean and I," page 95, as a model for the essay to be written during this unit. Allow time in class for writing, proofreading by self and other class members, and revising.

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GOOD EARTH

Thoreau's Viewpoint Has Merit

By MEL ELLIS

I sometimes have a dream n which a man sits in his abin in the forest, and vatching, laughs as I go lodding down the road owed with the burdens of ny little world.

I can see the man, and I hink it must be Thoreau, because there is a cynical smile on his face as he remnds me in sepulchral tones hat the so-called comforts of life which I strive so valiantly to acquire are not only not indispensible, "but a positive hindrance to the elevation of mankind."

So on waking, and after my coffee, I go to Thoreau's works, and yes, he did write the words I heard in my dream. What's more he emphasized them further by writing: "That man is the richest whose pleasures are the cheapest."

Now I have never been a great student, nor even an admirer, of Thoreau. It always struck me that he was merely showing off (and maybe being a bit lazy) by going off alone into the woods to work only so hard as was necessary to feed and warm himself with nothing left over for the tax collector.

POSSIBLY WISER

But lately as I look around at the trivia, not only of material possessions, but the trivia which cobwebs my mind, I wonder if, perhaps, in the end Thoreau wasn't wiser than I give him credit for.

Certainly my nice house filled with nice furniture, my car and lawn tractor for trimming grass even more carefully than I trim my hair, are but affectations dictated by a materialistic society of which I knowingly, willingly and even anxious became a part.

And my mind. Football and baseball scores. Unfunny and sometimes naughty jokes. Figures on the cost of dinner at Pierre Uppitys. Recipe for a new drink. And while all this drivel is running through my mind, there are inane ditties on the radio to which I thrum out the rhythm on the table top with my finger tips.

Just in case you've forgotten, Henry David Thoreau was what some people today might call a 19th Century hippie. Born in 1817, he died 45 years later, mostly a man who had sat by the side of the road smirking and making sometimes snide and satirical remarks about the lives and times of people caught in the cider press of hidebound convention.

SELF-EXAMINATION

Not that this is to be an evaluation of Thoreau. Rather I suppose you'd call it an evaluation of you and me. It is a look at how, through our combined efforts to live somewhat ludicrous lives measured by the possessions we accumulate, we have been directly responsible for our environmental enigma. I guess Thoreau, even though he lived more than a century ago, might well have been writing about us when he said: "The mass of men lead lives of quiet desperation."

Stand on any street corner in any large city and really look at the people scurrying by. Wrinkled brows. Anxious eyes. Tight lips. Exasperated glances. Anger for an innocent traffic light. Sharp word for a tardy (or too swift) motorist. Animals pacing the cells of the city.

Is this life? Do we pass the bookstore and dive into the tavern for an anesthetic "as if," in the words of Thoreau, "there were safety in stupidity alone?"

SOLITUDE'S SOLACE

Certainly not all of us can go to the forest, nor should we want to, but if we could slow down — find an hour, a day, a week away from the rat race and the commercialized recreation with which society suckles us, we might find, as did Thoreau, that no companion is "so companionable as solitude."

It was Thoreau's contention that no man or woman could add anything of consequence to the good earth's store of wisdom except he had fervent communion with himself.

1. This journalistic essay appeared in the *San Diego Union*, August 4, 1974. How does its author use what he understands about Thoreau to support his own opinions?

2. Choose an American author whose ideas you have come to respect. Write an essay in which you express an opinion supported by this author's ideas. (Paragraphing is dependent on visual structure in journalistic writing rather than on the thought division of the essay. Use the usual essay paragraph form.)

ANNOTATED BIBLIOGRAPHY

Adopted texts for American Literature 1,2 and Advanced American Literature 1,2

The following books were chosen as basic texts for American Literature 1,2 and Advanced American Literature 1,2 during the school year 1973-74 by a committee of teacher representatives from each senior high school. In addition to meeting standards of scholarship, appeal, and scope, each text fulfills criteria established in regard to literature for, by, and about ethnic minorities and women.

America Series, *Nineteenth Century Fiction: Extraordinary Selves.* McDougal, 1973. Paperback. Short fiction by Melville, Poe, Hawthorne, Irving, Crane, Twain, and Bierce. Contains the literature only. Teacher's guide available.

America Series, *Twentieth Century Exposition: Man and the Social Machine.* McDougal, 1973. Paperback. Visuals, essays and speeches by Baldwin, Eiseley, Asimov, and Agee, among others. Thematically arranged according to four topics: self and community, war, technology, and social concerns. Contains the literature only. Teacher's guide available.

America Series, *Twentieth Century Fiction: Authority and Self-Discovery.* McDougal, 1973. Paperback. Short fiction by Welty, Hemingway, Ellison, O'Connor, and Updike, among others. Includes traditional pieces such as "The Lottery" and "The Secret Life of Walter Mitty," but also contains more unconventional works, such as those by Brautigan. Contains the literature only. Teacher's guide available.

America Series, *Twentieth Century Poetry: Landscapes of the Mind.* McDougal, 1973. Paperback. Poetry by a wide variety of contemporary authors, from Ezra Pound to Nikki Giovanni. Contains the literature only. Teacher's guide available.

Blair, *Literature of the United States, Books I, II, III.* Scott-Foresman, 1969. Paperback. Blair, *Literature of the United States.* Scott-Foresman, 1970. Single volumn hardback. Revisions of the traditional, chronologically-arranged anthology. The paperback edition contains three full-length works: Hawthorne's *The Scarlet Letter,* James' *The Turn of the Screw,* and Bellow's *Seize the Day.* Additions include pieces by and about minorities, and contemporary selections.

Finn, *Choosing.* Addison-Wesley, 1974. Paperback. Emphasis on contemporary prose, including excerpts from longer works, such as *Learning Tree* and *Catch 22.* General audience reading level. Discussion questions often focus on value judgments and on personal reactions to the literature. Contains literature from a variety of ethnic groups.

Knapp, *Advanced American Literature 1-2: Book of Modern Poetry.* Harcourt, 1970. Paperback. Poetry dates from the work of E.A. Robinson to that of Le Roi Jones. Brief biographies of each poet precede selections. Discussion questions and composition assignments follow the selections.

Miller, *The American Literary Tradition: 1607-1899.* Scott-Foresman, 1973. Paperback. The selections are chronologically arranged from DeCrevecoeur to Edith Wharton. Some comparisons with modern writers are included. Discussion questions provided after each selection along with explanatory footnotes. Brief biographies of authors included. Can provide a chronological overview in conjunction with other readings.

Minor, *New World Issues: Currents.* Harcourt, 1971. Paperback. Short prose and poetry selections arranged thematically according to contemporary issues: freedom, prison reform, urban problems, unemployment, and minority concerns. General audience reading level. Teacher's guide features vocabulary study, discussion questions focusing on values, and some suggestions for activities.

Minor, *New World Issues: Together.* Harcourt, 1971. Paperback. Short prose and poetry selections arranged thematically. Emphasis on philosophical concerns such as alienation, death, love, emotions, identity. General audience reading level. Teacher's guide features vocabulary study, discussion questions focusing on values, and some suggestions for activities. Contains literature from a variety of ethnic groups.

Purves, *Responding: Five.* Ginn, 1973. Features short selections, some excerpted from longer works, in contemporary prose and poetry, fiction, and nonfiction. Provides material for all reading levels, from "Hollow Men" to "Peanuts" cartoons. Arranged thematically with attention to visual literacy. Emphasis is on student response. Contains literature from a variety of ethnic groups. Teacher's edition.

Purves, *The American Dream.* Ginn, 1973. Paperback. All material, some excerpted from longer works, focuses on various aspects of American dream theme: the success ethic, minority exclusion from the dream, violence inherent in the dream, and the dream's future. The prose, poetry, and visuals provide materials for all reading levels. Contains literature from a variety of ethnic groups. Teacher's edition.

Purves, *Shape.* Ginn, 1973. Paperback. A variety of genre, including excerpts from longer works, presented in a structural approach. Readings are from many time periods and have different reading levels, but the emphasis on structure (including that of sight and sound as well as thought) and form demands high level skills. Contains literature from a variety of ethnic groups. Teacher's edition.

APPENDICES

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APPENDIX A. PRETESTS AND POST-TESTS

LANGUAGE CONVENTIONS AS CREATORS OF MEANING

Prestest (based on sentences and/or ideas from texts adapted for American Literature 1-2)

This test covers the following conventions of written and spoken English:

1. Subject/verb agreement
2. Punctuation
3. Capitalization
4. Pronoun case and reference
5. Tense consistency
6. Avoidance of dangling modifiers
7. Avoidance of mixed metaphors
8. Conciseness
9. Tone

Pretest results diagnose the student's basic skill needs, if any, and direct him/her to the appropriate area(s) of language study (See Student Check Sheet for Language.) Recommended materials for this study are *Individualized English Set H*, by J. N. Hook and William Evans, Follett Publishing Company, or any of the other language texts on the *Approved List of Basic and Supplementary Textbooks for Language Arts.* (See "Useful Titles, Grades 10-12.)

In addition to the evaluation of the student's ability to use the above listed conventions appropriately, the test as a whole encourages the student to manipulate language for variety and emphasis as well as meaning.

LANGUAGE CONVENTIONS AS CREATORS OF MEANING PRETEST

Directions: Rewrite each sentence according to the directions which follow it. Make as few changes as necessary.

--Adapted from "I Have a Dream," a speech by Martin Luther King, Jr.
(Quotations marks have been omitted to avoid confusion.)

1. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. (Rewrite, changing I have a dream that to As I have dreamed, now)
2. I have a dream that one day every valley shall be exalted and the glory of the Lord shall be revealed. (Rewrite, inserting every hill and mountain shall be made low after exalted.)
3. I have a dream that one day this nation will rise up and live out the true meaning of its creed. (Add all men are created equal after creed.)
4. One day the state that swelters with the heat of injustice and oppression will be transformed into an oasis of freedom and justice. (Change the state to even the state of Mississippi.)
5. With this faith we will be able to hew out of the mountain of despair a stone of hope. (Change mountain to valley.)

--Adapted from *Of Mice or Men* by John Steinbeck:

6. They had walked in single file down the path, and even in the open one stayed behind the other. (Omit and.)
7. Both carried tight blanket rolls slung over their shoulders. (Change Both to each.
8. The first man stopped short in the clearing, and the follower nearly ran over him. (Begin the sentence with when.)
9. Lennie would drink out of a gutter. (Change would to you'd.)
10. George told Lennie he was a lot of trouble. (Rewrite so as to give George's direct words to Lennie.)
11. As he looked across the fire at Lennie's anguished face, his anger left him suddenly. (Change As he looked to Looking.)

--Adapted from "In Jewish Harlem," by Sam Levenson:

12. I was raised as a virtually free American in a section of New York that was called a slum by sight-seeing guides. (Insert in East Harlem after in.)
13. My environment was miserable; I was not. (Begin with even though.)
14. My brothers didn't know they were doing it all wrong. (Change My brothers to None.)
15. The kid whose father didn't hit him felt that his father wasn't interested in him. (Change The Kid to Mike.)

16. When our doorbell stopped working and wouldn't ring, the landlord remedied that problem by taking our name out of the letter box and leaving it blank. (Rewrite, cutting out all unnecessary words.)

--Adapted from "The Mask of Beauty" by Una Stannard (America Series: *Man and the Social Machine:*

17. Since the Victorian period men have projected all sexuality onto women, whose dress has obediently conformed to whatever aroused men. (Revise, so that only a particular group of women is spoken of.)

18. Clothing and cosmetics are the means by which society tries to prove that all women are beautiful. They create false peacocks. (Change to one sentence omitting are and not using a conjunction.)

--Adapted from "The Greatest Man in the World" by James Thurber (*Responding: Five*):

19. It was inevitable that some day there would come roaring out of the skies a national hero of insufficient intelligence, background, and character to successfully endure the mounting orgies of glory prepared for aviators who stayed up a long time or flew a great distance. (Change the tone of this sentence by altering just one word.)

20. Brand, once a tackle at Rutgers, pushed Smurch and his vulgarities out the window. (Change Smurch to third person personal pronoun.)

ANSWER KEY AND ITEM ANALYSIS FOR LANGUAGE CONVENTIONS

as CREATORS of MEANING Pretest

1. As I have dreamed, now my four little children can live in a nation where they are not judged by the color of their skin but by the content of their character. (Verb tense consistency.)
2. I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, and the glory of the Lord shall be revealed. (Use of comma in a series.)
3. I have a dream that one day this nation will rise up and live out the true meaning of its creed: all men are created equal. (Use of colon, dash, or comma.)
4. One day even the state of Mississippi, which swelters with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. (Restrictive and nonrestrictive clauses.)
5. With this faith we will be able to plant in the valley of despair an orchard of hope. (Avoidance of mixed metaphor.)
6. They had walked in single file down the path; even in the open one stayed behind the other. (Use of semicolon or period to avoid run-on.)
7. Each carried tight blanket rolls slung over his shoulders. (Prounoun reference.)
8. When the first man stopped short in the clearing, the follower nearly ran over him. (Use of a comma to set off introductory clause.)
9. Lennie, you'd drink out of a gutter. (Use of comma to set off noun in direct address.)
10. George said, "Lennie, you're a lot of trouble." (Punctuation and capitalization in direct quotation.)
11. Looking across the fire at Lennie's anguished face, George lost his anger. (Avoidance of dangling modifier.)
12. I was raised as a virtually free American in East Harlem, a section of New York that was called a slum by sight-seeing guides. (Restrictive and non-restrictive clauses and phrases.)
13. Even though my environment was miserable, I was not. (Dependent and independent clauses.)
14. None knew he was doing it all wrong. (Subject/verb agreement; pronoun reference.)
15. Mike, whose father didn't hit him, felt his father wasn't interested in him. (Restrictive and non-restrictive clauses.)
16. When our doorbell stopped working, the landlord remedied that by taking our name out of the letter box. (Conciseness.)
17. Since the Victorian period men have projected all sexuality onto women whose dress has obediently conformed to whatever aroused men. (Restrictive and non-restrictive clauses.)
18. Clothing and cosmetics, the means by which society tries to prove that all women are beautiful, create false peacocks. (Conciseness through use of the appositive.)

19. It was inevitable that some day there would come roaring out of the skies a national hero of enough intelligence, background, and character to successfully endure the mounting orgies of glory prepared for aviators who stayed up a long time or flew a great distance. (Tone.)

20. Brand, once a tackle at Rutgers, pushed him and his vulgarities out the window. (Pronoun case.)

STUDENT CHECK SHEET FOR LANGUAGE

STUDY (To Accompany LANGUAGE

CONVENTIONS AS CREATORS OF MEANING

In Diagnosis and Study of Basic Skills Needs)

DIRECTIONS: Put a check beside the number of any same-number item missed on the test. Then prepare a study plan based on your needs and the materials cited.

AREA FOR STUDY	MATERIALS TO USE
__1. Verb tense consistency	
__2. Use of comma in a series	
__3. Use of comma, colon, dash	
__4. Restrictive, nonrestrictive	
__5. Avoidance of mixed metaphor	
__6. Use of semicolon, avoidance of run-on	
__7. Pronoun reference	
__8. Use of comma to set off introductory phrases, clauses	
__9. Use of comma to set off noun in direct address	
__10. Punctuation/capitalization in direct quotation	
__11. Avoidance of dangling modifier	
__12. Restrictive and nonrestrictive phrases and clauses	
__13. Dependent and independent clauses	

AREAS FOR STUDY	MATERIALS TO USE
__14. Subject/verb agreement Pronoun reference	
__15. Restrictive and nonrestrictive clauses	
__16. Conciseness through excising	
__17. Restrictive and nonrestrictive clauses	
__18. Conciseness through combining	
__19. Tone	
__20. Pronoun case	

LANGUAGE CONVENTIONS AS CREATORS OF MEANING

Mastery Test

(Part of an End-of-Year Examination Published by the Commission on English)

DIRECTIONS: Rewrite each sentence according to the directions which follow it. Make as few changes as necessary.

Write the number of the question, 3-A-10, and your name in the top right-hand corner of each page of your answers.

1. Jack and Ben are waiting for us at the gate. (Begin with the words Either Jack or Ben.)
2. George was elected president of his class because of several characteristics. (Enumerate several of George's characteristics without making a second sentence or changing what is already written.)
3. The new boys have finished their work. (Change The new boys to Each of the new boys.)
4. If you ever dare to come into my nice clean kitchen again with those muddy boots, your father's going to hear about it. (Rewrite, making the sentence a gentle plea instead of an angry threat.)
5. All the students who plan to attend the dance must buy their tickets in advance. (Change All the students who to Each of the students who.)
6. Men, who are egotistical, are always wanting to be flattered by women. (Use punctuation which any man would prefer.)
7. Between the officials and you, there must be no misunderstanding. (Change you to the first person personal pronoun.)
8. Jack asked his parents why he couldn't have the car. (Rewrite so as to give Jack's direct words to his parents.)
9. If Alan had had more practice diving, he would have been awarded the medal. (Rewrite, changing If to Because and keeping as close as possible to the meaning of the given sentence.)
10. John, who is the manager of a large department store, filed the complaint. (Change John to Only the man.)
11. The teacher was pleased that for once each and every single one of all her students had punctually handed in on time his or her book report on Catherine Bowen's biography of the life of Justice Holmes. (Rewrite, cutting out all unnecessary words.)
12. Mary completed the work ahead of schedule, whereas John barely finished on time. (Rewrite, changing whereas to however.)
13. While Walt was shopping in the square, a peddler sold him a Turkish rug. (Change While Walt was shopping to While shopping.)
14. John is known as an excellent ballplayer. (Change is to you are.)
15. For successful teaching, knowledge of the subject should be linked with the desire and ability to share that knowledge. (Rewrite, changing For successful teaching to To be a successful teacher.)

16. Divide the money between the Girls' Athletic Association and the Boys' Service Club. (Add and the Students' Publication Committee.)

17. My older nephew is doing well, but his younger brother wants to go to a less demanding school. (Rewrite, inserting who has always been a real scholar after nephew, and inserting a less able student after brother.)

18. Springfield is the capitol city of Illinois. It is the burial place of Abraham Lincoln. (Change to one sentence, omitting one is and not using a conjunction.)

19. Opportunity seldom knocks twice. (Begin with The golden gate of opportunity.)

20. The burglar's final shot missed its target and embedded itself in one of the ancestral portraits, improving it beyond all recognition. (Change the tone of this sentence by altering just one word.)

Answer Key and Item Analysis

for LANGUAGE CONVENTIONS AS CREATORS OF MEANING

Mastery Test

Each test item is rewritten below as indicated by the instructions. This provides a quick answer key for teacher or student. The English language convention being tested by the item is cited so the student can study any he/she has not yet mastered.

1. Either Jack or Ben is waiting for us at the gate.((Subject/verb agreement.)
2. George was elected president of his class because of several characteristics: (or--) fairness, sense of humor, and intelligence. (Use of colon or dash; use of commas in a series.)
3. Each of the new boys has finished his work. (Subject/verb agreement; pronoun reference.)
4. Please clean the mud off your boots before you come in the kitchen. (Tone.)
5. Each of the students who plans to attend the dance must buy his ticket in advance. (Subject/verb agreement; pronoun reference.)
6. Men who are egotistical are always wanting to be flattered by women. (Restrictive and nonrestrictive clauses.)
7. Between the officials and me, there must be no misunderstanding. (Pronoun case.)
8. Jack asked his parents, "Why can't I have the car?" (Punctuation and capitalization in direct quotation.)
9. Because Alan had had more practice diving, he was awarded the medal. (Verb tense consistency.)
10. Only the man who is the manager of a large department store filed the complaint. (Restrictive and nonrestrictive clauses.)
11. The teacher was pleased that for once all her students had punctually handed in their book reports on Catherine Bowen's biography of Justice Holmes. (Conciseness.)
12. Mary completed the work ahead of schedule; however, John barely finished on time. (Use of semicolon and comma; dependent and independent clauses.)
13. While shopping in the square, Walt bought a Turkish rug from a peddler. (Avoidance of dangling modifier.)
14. John, you are known as an excellent ballplayer. (Use of comma to set off noun in direct address.)
15. To be a successful teacher, one should link knowledge of the subject with the desire and ability to share that knowledge. (Avoidance of dangling modifier.)
16. Divide the money between the Girls' Athletic Association, the Boys' Service Club, and the Students' Publication Committee. (Use of commas in a series.)

17. My older nephew, who has always been a real scholar, is doing well; but his younger brother, a less able student, wants to go to a less demanding school. (Restrictive and nonrestrictive clauses.)

18. Springfield, the capitol city of Illinois, is the burial place of Abraham Lincoln. (Conciseness through use of the appositive.)

19. The golden gate of opportunity seldom receives a second knock. (Avoidance of a mixed metaphor.)

20. The burglar's final shot missed its target and embedded itself in one of the ancestral portraits, damaging it beyond all recognition. (Tone.)

APPENDIX B. ESSAY EVALUATION FORMS

Class _____ Graded for _____

Period _____ Graded by _____
(Reader or teacher)

ORGANIZATION (4 points possible)

- Introduction
- Thesis statement
- Body - logical development
- Conclusion

STYLE (2 points possible)

- Diction
- Mechanics
- Transition

CONTENT (4 points possible)

- Adherence to topic
- Accuracy of interpretation
- Specific supporting examples used (2 points possible)

REMARKS (Cite strengths and weaknesses.)

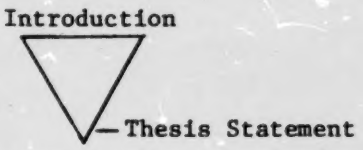
EXPLANATION OF GRADING	
10 points possible	
Exceeded Criteria	8-9 points
Met Criteria	7 points
NO GO	6 points and below

TIPS FOR SUCCESSFUL ESSAY WRITING

See Chapter 4 in *The Lively Art of Writing* for further help with organization.

INTRODUCTION

1. The introductory papagraph should begin broadly and then narrow to the thesis statement:



2. The introduction itself should relate to your thesis statement but should not take a stand on it.

3. The function of the introductory paragraph (introduction and thesis statement) is simply to introduce the subject and come to the point.

THESIS STATEMENT

1. The thesis of your essay is your opinion boiled down to one statement.

2. The proper place for the thesis statement is at the end of the introductory paragraph.

3. The thesis should be a complete and accurate statement of your essay's main idea.

4. For further help with the thesis statement, see Chapters 2 and 3 in *The Lively Art of Writing*.

BODY

1. The body of your essay should be in support of your thesis statement only.

2. Develop your ideas fully. Devote at least one paragraph to every major argument in support of your thesis statement.

3. The body should make up the largest portion of your essay.

4. Save your most convincing support for the last paragraph of the body.

5. If possible, briefly consider alternate interpretations and opinions at the beginning of the body.

SPECIFIC EXAMPLES FOR SUPPORT

1. Specific examples should directly support your thesis statement.
2. Two commonly used specific examples are specific incidents and/or specific persons.
3. Specific examples must be real, not hypothetical.
4. A good place to look for specific examples is in your own personal experience or reading.

EXAMPLES

a) Something happened to me when I was downtown yesterday that illustrates just how insensitive people have become toward one another. A lady who was rushing down the sidewalk with an armload of packages bumped into me, scattering her bundles on the ground. I said, "Oh, excuse me," and helped her pick them up. She went on her way without apologizing for bumping into me or thanking me for helping retrieve her packages.

b) The character Holden Caulfield in J. D. Salinger's *The Catcher in the Rye* is an excellent example of a young man searching for his identity in an uncaring world. (Use illustrations from the novel to show why this is true.)

c) The disaster relief provided by the United States in 1970 after the terrible tidal flood in East Pakistan suggests that people really are concerned for others.

ADHERENCE TO TOPIC

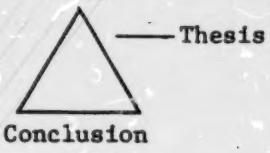
1. Be sure the body and conclusion directly support your thesis.
2. Be careful not to wander off the subject.
3. Be sure to cover adequately in the body every point made in your thesis statement.

ACCURACY OF INTERPRETATION

1. Avoid absolute statements that include everyone or imply that something is always the case, for this makes your argument questionable.
2. Accuracy of interpretation is dependent upon accuracy of information.

CONCLUSION

1. The conclusion should begin with a reference to the thesis, and widen gradually toward a final broad statement. (The structure of the conclusion is exactly the reverse of the structure of the introduction.)



2. The conclusion should not introduce entirely new ideas.

3. The conclusion should "sum up" your essay without repeating exactly what your have said before.

4. Consider that your reader will be thinking as he nears the conclusion, "You've told me all this; so what!" Tell him the significance of what you have written.

STYLE

A. DICTION: Work to improve wording that is: a) faulty, b) awkward, or c) unclear.

B. MECHANICS:

1. Paragraphing:

   a. A good general rule is: One point in support of your thesis statement per paragraph.
   b. A paragraph has two parts: (1) topic sentence, (2) explanation and illustration.

2. Mechanical errors: Proofread carefully.

3. Vague references: Do not take for granted that your reader has any information which you did not give him in your essay. If you refer to a cartoon, quotation, or other background material, assume your reader has not seen it.

4. First person: Avoid using the first person in contexts such as "I think," "I believe," "In my opinion," and so on. An essay is, by definition, the writer's opinion, so such usage is redundant.

C. TRANSITION: The relationship between paragraphs and sentences should be shown by well-chosen connecting words or phrases. See Chapter 7 in *The Lively Art of Writing*.

1. Clarity: Be sure your ideas are clear to your reader.

2. Cohesiveness: Be sure the relationship between your ideas is clearly established.

APPENDIX C. INDIVIDUALIZED PROJECTS

The lists presented on the following pages have been developed by Dr. Peter Shumann, Loyola University, in conjunction with a reading project at Hawthorne High School in Los Angeles. They may be utilized in planning individual or group work and apply to written or oral presentations. Use with slow, average, and good readers.

List 1

1. The downfall of men as characterized in Capote's *In Cold Blood.*

*2. The versatility in character development by John Hersey in any two or three of his following books: *The Child Buyer, A Single Pebble, Hiroshima, Bell for Adano, The Wall.*

*3. The multifaceted dilemmas and challenges of the school teacher: *Up The Down Staircase; Goodbye, Mr. Chips; Blackboard Jungle; Summerhill; The Thread That Runs So True; Conrack.*

4. Perspectives of death as seen in poetry: Teasdale's "Blue Squills," Millay's "Moriturus," Frost's "Out, Out" and "Death of the Hired Man," and Robinson's "Richard Cory."

*5. Perspectives of death as seen in London's "To Build A Fire," Harte's "Outcasts of Poker Flat," Beirce's "Horseman in the Sky," Steinbeck's "Flight," Cather's "Paul's Case," and any two of Poe's works not previously assigned to the class.

6. The Negro's search for identity in any two of the following: *Go Tell It on the Mountain, *Black Like Me, Malcolm X, Black Power, *Raisin in the Sun, Invisible Man,* and *Black Boy.*

7. Comparative views of the world to come: **Fahrenheit 451* and *Martian Chronicles.*

8. Desperate searches by teen-agers for a sense of identity: *Go Tell It on the Mountain, Separate Peace, Points of Departure, Catcher in the Rye.*

9. Contrasting views of war in Steinbeck's *The Moon Is Down* and Hemingway's *For Whom the Bell Tolls,* or the latter book with Hemingway's *Farewell to Arms.*

10. A student's collection of his own poetry, including five or more examples of cinquain and haiku, two sonnets, and a modern ballad with an appropriately taped musical background.

11. Contrasting elements of humor and plot in *How To Succeed in Business Without Really Trying* and *The Solid Gold Cadillac;* a separate report on the ingredients of humor in the poetry of Dorothy Parker and Ogden Nash.

*Recommended for slow and average readers.

12. Contrasting elements of detached or ephemeral love in *The King and I*, *My Fair Lady*, *South Pacific*, *Brigadoon*, and *Man of La Mancha*.

13. Man's unwillingness or inability to accept responsibility for his own actions in *Rabbit, Run*, and *Death of a Salesman*.

14. Comparative thematic elements in three Poe short stories (not studied by the class as a whole) and six to eight of his poems.

15. The use of color in several works of Poe compared with that in Crane's *The Red Badge of Courage*.

16. Word imagery and etymology (where appropriate) in selected short stories and poetry of Poe.

17. Dialectical phrases and their equivalents extant in at least four different sections of the United States.

*18. A comparison of attitudes toward the mentally retarded in *Haircut*, *He, Of Mice and Man*, and *Flowers for Algernon* plus either of the following books: Magee's *One of the Family* and Buck's *Child Who Never Grew*.

19. Comparative problems in the westward movement of the late 1800's (Guthrie's *The Way West*) and the 1930's (Steinbeck's *The Grapes of Wrath*).

20. Problems of living in the Great Plains as seen in Cather's *My Antonia*, Rolvaag's *Giants in the Earth*, and Walker's *Winter Wheat*.

21. A decadent view of the South as seen through one play by Eugene O'Neill, one by Tennessee Williams, and one book by Faulkner.

*22. The local color style of two or three Bret Harte short stories and one Edna Ferber novel.

*23. A comparison of symbolic nuances in Steinbeck's *The Pearl* and Hemingway's *The Old Man and the Sea*.

24. Man's illusionary views of himself in Miller's *Death of a Salesman* and E. A. Robinson's poem, "Miniver Cheevy."

*25. Feelings of alienation and problems of girls growing up in McCuller's *Member of the Wedding*, West's *Cress Delahanty*, Smith's *A Tree Grows in Brooklyn*, and Williams' *Glass Menagerie*.

26. The horrors of nuclear holocaust in Shute's *On the Beach*, Hersey's *Hiroshima*, and Burdick's *Fail-Safe*.

27. The use of symbolism in the following Frost poems: "The Road Not Taken," "Fire and Ice," "Stopping by Woods on a Snowy Evening," "Mending Wall," and "Departmental."

28. Varying views on the life and death of Abraham Lincoln as seen in (1) the poems of Vachel Lindsay and Walt Whitman, (2) excerpts from Sanburg's biography, and (3) the novel, *The Day Lincoln Was Shot.*

29. The creation of a poem which parallels the structure and ideas in Sanburg's "Chicago," but selecting another major American city; the creation of vivid word descriptions (approximately 50 words) for 15 dramatic color pictures from magazines.

30. An analysis of six to eight of Walt Whitman's free verse poems as to style, word choice, purpose, and effect; the creation of one modern day version of his "I Hear America Singing," optionally set against a backdrop of a current ballad.

31. A comparative analysis of six O. Henry short stories as to types of people and use of the surprise ending; then, a comparison on these endings with three of Poe's and three of Harte's short stories.

*32. A detailed comparison of six to eight satirical sports columns by Jim Murray in the Los Angeles Times with the style exhibited in four or five of Ring Larder's or Damon Runyon's short stories.

33. A study of the satirical tone in the writings of Goodman Ace, Cleveland Amory, and John Ciardi in four or five recent issues of the *Saturday Review;* a comparison of their satire with that in two humorous essays by Robert Benchley.

34. A contrasting study of two Kennedy biographies with focus on his handling of domestic and foreign issues and only moderate analysis of differences concerning his assassination.

35. The psychological implications of, and probably causation for, the chief character's inability to come to grips with reality in Thurber's "Secret Life of Walter Mitty," Albee's *Who's Afraid of Virginia Woolf,* (the play version), Williams' *Glass Menagerie,* and Miller's *Death of a Salesman.*

*36. A comparative character delineation of Franklin D. Roosevelt in the play, *Sunrise at Campobello,* with Helen Keller in *The Miracle Worker* stressing the interplay of their physical disabilities and their personalities; or, a comparison of either play and one biographical account of the same individual's life, emphasizing the interplay of personal ambition and physical disability.

37. A study of the satirical view Sinclair Lewis portrays of life in the 1920's using *Babbitt* or *Main Street* or *Arrowsmith* compared with the views expressed in the lyrics of six to eight popular ballads today; or, a comparison of a Lewis novel with the satires of modern life in the cartoons of Pfeiffer, Al Capp, and others.

38. A study of the literary strengths and weaknesses of F. Scott Fitzgerald's *The Great Gatsby* compared with his *Tender Is the Night,* including an analysis of the parallels in the personality development of the central character in each.

39. A comparison of the chief character in *Arrowsmith* with the one in *The Great Gatsby*.

40. An analysis of characteristics of life in the 1920's as presented by F. L. Allen in *Only Yesterday* with a carefully documented parallel of life in the 1960's.

41. The effects of the pressures of fighting in World War II upon the personality of Captain Queeg in *The Caine Mutiny* and upon Yossarian in *Catch-22*.

42. A comparison of the activities and personalities of Captain Ahab in *Moby Dick* and Captain Queeg in *The Caine Mutiny*.

43. A comparison of personalities and ways of coping with problems of growing up: Huck Finn and Holden Caulfield.

44. Satirical humor in war situations: **No Time for Sergeants*, **Teahouse of the August Moon*, and *Catch-22*.

*45. The manipulation of human beings for the sake of personal gain: *The Child-Buyer* and *Requiem for a Heavyweight*.

46. The dilemmas presented when man takes the law into his own hands: Clark's *The Ox-Bow Incident* and Wouk's *The Caine Mutiny* or Nordhoff and Hall's *Mutiny on the Bounty*.

47. Improved quality in the treatment by whites of the American Negro: *Uncle Tom's Cabin* and *To Kill a Mockingbird*.

48. Application of psychological principles in Hawthorne's "Dr. Heidegger's Experiment," James' "The Romance of Certain Old Clothes," Hemingway's "The Killers," and Wharton's *Ethan Frome;* where appropriate, a comparison in the use of the surprise ending in certain of these works.

49. The problems of the 1930's portrayed by John Steinbeck in the *Grapes of Wrath*, *In Dubious Battle*, and *Of Mice and Man*.

50. Comparative studies of Rebecca, Maxim de Winters, and Mrs. Danvers in du Maurier's *Rebecca* with individuals of similar personality and station in life in Edith Wharton's "The Lady's Maid's Bell" and Henry James' "The Romance of Certain Old Clothes."

51. Differing views and perceptions of ants in Frost's poem, "Department," Bellamy's *Alta*, and an excerpt from *Walden* called "Brute Neighbors."

*52. Analyses of any two true stories describing how man has handled personal tragedy in his life: Jim Piersall's *Fear Strikes Out*, John Gunther's *Death Be Not Proud*, Perry Burgess' *Who Walk Alone*, and Bill Stern's *The Taste of Ashes*.

*53. Comparative study of three Negroes' struggle to succeed in life: Ethel Water's *His Eye Is on the Sparrow*, Marian Anderson's *My Lord, What a Morning*, and Althea Gibson's *I Always Wanted To Be Somebody*.

54. Contrasting study of justice stemming from mutinous actions on the high seas: Melville's *Billy Budd* and/or Nordhoff and Hall's *Mutiny on the Bounty* and Wouk's *The Caine Mutiny*.

*55. The puzzlement and wonder of the young adolescent as he views the world about him: Bradbury's *Dandelion Wine* or McCuller's *Member of the Wedding*, and Lee's *To Kill a Mockingbird*.

56. A comparison of the political machinations of man in Drury's *Advise and Consent* and in O'Connor's *The Last Hurrah;* or, a comparison of the latter with Warren's *All the King's Men*.

57. Life in the Warsaw ghettoes brought about by Nazi brutality: Hersey's *The Wall* and Uris' *Mila 18*.

*58. A comparison of life in *Oklahoma* as viewed by Rodgers and Hammerstein with that of Edna Ferber in *Cimarron*.

59. A comparison of plots, settings, characterizations, and themes in Shirley Jackson's "The Lottery" with four short stories each by Katherine Mansfield and Katherine Anne Porter; a contrast of these women's works with four short stories by Edith Wharton.

60. A comparison of Salinger's "For Esme' - with Love and Squalor" and Heller's *Catch-22*.

61. A comparison of the central figures in Irwin Shaw's "Main Currents of American Thought" and John Updike's *Rabbit, Run*.

62. Problems confronting young boys as they grow up: Bradbury's *Dandelion Wine* and Saroyan's *The Human Comedy*.

63. A comparison of *Gone with the Wind* and any brief, decadent view of the South by one of the following: Eugene O'Neill, Tennessee Williams, or William Faulkner.

64. A comparison of character development and literary style in selected works by Damon Runyon, Ring Lardner, and Mark Harris.

65. Symptoms of mental illness as presented in Willa Cather's short story, "Paul's Case," Conrad Aiken's short story, "Silent Snow, Secret Snow," and Hannah Green's treatment of a mentally ill patient, *I Never Promised You a Rose Garden*, C. W. Beers' *A Mind That Found Itself*, or Jim Piersall's *Fear Strikes Out*.

66. The real or imaginary threats posed by the outside world which lead man to attempt to flee from it: Steinbeck's "Flight." Hemingway's "The Killers," K. A. Porter's "He," and Saul Bellow's *Henderson, the Rain King*.

*67. Reactions of humans who have been in difficulty because of law-breaking activities: "The Loneliness of the Long Distance Runner," *In Cold Blood*, "Bird Man of Alcatraz," and (optionally) the movie, *Bonnie and Clyde*.

68. A comparison of Steinbeck's *Tortilla Flat* with *Cannery Row* as to character, plot, setting, and thesis.

List 2

(All listings are recommended for slow and average readers.)

1. Knowles' *A Separate Peace* and Kirkwood's *Good Times, Bad Times.* The impact on teen-aged boys of events in life which lead to untimely deaths.

2. Agee's *A Death in the Family* with Horgan's *Things as They Are* or Bradbury's *Dandelion Wine.* The impact of new experiences in life upon young boys growing up.

3. Wojciechowska's *Tuned Out,* the Johnsons' *Count Me Gone,* Goldman's *Temple of Gold* and Hentoff's *I'm Really Dragged but Nothing Gets Me Down:* The teen-ager, the drug scene, and a search for meaning in life.

4. Vonnegut's *The Cat's Cradle* and Bradbury's *Martian Chronicles:* Life in an imaginary, futuristic society.

5. J. Thompson's *House of Tomorrow,* M. Angelou's *I Know Why the Caged Bird Sings,* and G. McCuller's *The Heart Is a Lonely Hunter:* Heartache in the lives of teen-aged girls.

6. J. Eyerly's *Drop-out* and Head's *Mr. and Mrs. Bo-Jo Jones:* Problems which confront teen-agers who marry.

7. M. Kellogg's *Tell Me That You Love Me, Junie Moon* and H. Green's *I Never Promised You a Rose Garden:* The limitations which physical and mental illness place upon one's adjustment to the world.

8. Gunther's *Death Be Not Proud* and M. Harris' *Bang the Drum Slowly:* The effects on others of young people facing untimely, inevitable deaths.

9. Steinbeck's *Cannery Row* and *Tortilla Flat:* The effects of life's problems on the downtrodden.

10. D. Gregory's *Nigger* and R. Wright's *Black Boy:* Treatments of black teen-agers growing up in our society.

11. G. Park's *The Learning Tree* and R. Lipsyte's *The Contender:* Fictionalized accounts of black teen-agers trying to find their niches in life.

12. S. E. Hinton's *The Outsiders* and F. Bonham's *Durango Street:* Teenage gang fights and a search for self-worth.

13. P. Thomas' *Down These Mean Streets* and R. Vasquez's *Chicano:* A true account of growing up Puerto Rican in Harlem vs. a fictional version of grow growing up Chicano in Los Angeles.

14. G. Park's *A Choice of Weapons* and C. Brown's *Manchild in the Promised Land* or the *Autobiography of Malcolm X:* Black men's accounts of their lives of poverty.

15. LaFarge's *Laughing Boy* and Momaday's *House Made of Dawn:* Male Indians trying to find meaning in life.

16. F. Mean's *Our Cup Is Broken* and H. Colman's *Girl from Puerto Rico:* Minority group girls trying to find a place in the larger white society.

17. S. Tama's *Boy on a Rooftop* and Michener's *Bridge at Andau:* True accounts of the roles played by teen-agers and adults in the Hungarian revolt against Russian domination.

18. R. Fair's *Hog Butcher* and R. Wright's *Native Son:* Murder in the black community and its effects on people's lives.

19. J. Baldwin's *The Fire Next Time* and S. Carmichael's *Black Power* or E. Cleaver's *Soul on Ice:* Selected black views on needed changes in American society.

20. V. Breck's *Kona Summer* and M. Mather's *One Summer In-Between:* A summer spent by girls in strange environments.

21. J. Edwards' *If We Must Die* and R. Fair's *Many Thousand Gone:* The sordid treatment of blacks by Southern whites.

22. Ellison's *Invisible Man* and Steinbeck's *In Dubious Battle:* Fictional accounts of downtrodden American who tried communism.

23. Any two novels by the following on the romantic involvement of teen-aged girls: Anne Emery, Rosemund deJardin, Jeannette Everly, Loula Erdman, Hila Colman, Gertrude Finney, Vivian Breck, Zoa Sherbourne.

24. Herdon's *The Way It 'Sposed To Be* and Hunger's *Blackboard Jungle:* The difficulties of teaching in ghetto areas.

25. R. Vasquez's *Chicano* and C. Heller's *Mexican American Youth:* A fictionalized account of the Mexican-American way of life vs. a factual analysis.

26. Man's reactions to a changing world: Willie Loman in Miller's *Death of a Salesman* with Okonkwo in Achebe's *Things Fall Apart.*

27. J. Jackson's *Tessie* and K. Hunter's *Soul Brothers & Sister Lou:* Problems faced by teen-aged black girls.

28. McGinnies' *Selling of the President: 1968* and/or Burdick's *The Ugly American,* and/or A. Drury's *Advise and Consent,* and/or O'Connor's *The Last Hurrah,* and/or Warren's *All the King's Men:* Sordidnes, real or imaginary, in American politics.

29. The satire in the Harvard Lampoon's *Bored of the Rings* and Wibberly's *The Mouse That Roared.*

30. K. Kesey's *One Flew Over the Cuckoo's Nest* and H. Green's *I Never Promised You a Rose Garden:* The problems of the mentally ill and their treatment.

31. R. Heinlein's *Stranger in a Strange Land* and R. Bradbury's *Martian Chronicles:* Futuristic societies where a Martian comes to earth and humans go to Mars.

32. R. Nathan's *History of the Weans* and W. Miller's *A Canticle for Leibowitz:* Futuristic societies dig among the ruins of twentieth century America.

33. J. Updike's *The Centaur* and Braitwaite's *To Sir with Love:* Contrasting accounts of male school teachers.

34. Trumbo's anti-war theme in *Johnny Got His Gun* with Vonnegut's in *Slaughterhouse-Five.*

35. The heroines named Jennifer in Segal's *Love Story* and Nathan's *Portrait of Jennie.*

36. American-Indian philosophy as depicted in Waters' *The Man Who Killed the Deer* with the Mexican-American philosophy of Maria in Waters' *People of the Valley.*

37. Hemingway's *The Sun Also Rises* and S. Fitzgerald's *The Great Gatsby* or *Tender Is the Night:* Life for America's wealthy in the 1920's.

38. Gangland tactics in the American underworld: Hemingway's short story, "The Killers," and Puzo's novel, *The Godfather.*

39. The "changing pictures" in Nathan's *Portrait of Jennie* and Wilde's *The Picture of Dorian Gray.*

40. Male difficulties in coping with life's problems: The protagonists in Steinbeck's *The Winter of Our Discontent* and Updike's *Rabbit, Run.*

41. Interracial relations as shown in Kiesin's *Stories in Black & White* and Toomer's *Cans* or a work by any of the following: R. Wright, R. Ellison, J. Baldwin, L. Hughes, L. Hansberry, A. Petry.

42. Problems of growing up black or Chicano in a large city: Bonham's *Durango Street* with his *Viva Chicano.*

43. The effects of sudden wealth upon ordinary human beings: Steinbeck's *The Pearl* with O'Dell's *The King's Fifth.*

44. The difficulties teen-agers face of moving toward the responsibilities expected by the adult world: Zindel's *The Pigman* and Hinton's *The Outsiders.*

45. The loneliness and heartache experienced by people in life: Zindel's *The Pigman* and T. Williams' play, *The Glass Menagerie.*

46. Problems of premarital sex relations and teen-age marriages: Craig's *It Could Happen to Anyone,* Head's *Mr. & Mrs. Bo-Jo Jones,* and Eyerly's *High School Drop-out.*

47. Futuristic stories depicting man's control of life in an undersea world: Merle's *The Day of the Dolphin* and Biemiller's *The Hydronauts.*

48. The accidental possibilities of wiping out humanity on earth: Burdick's *Fail Safe* and Crichton's *The Andromeda Strain.*

LIST 3

Contrasting and/or comparative studies may be made of how a leading character relates to a major theme in each of the pairs of books listed below. All levels are included.

1. A comparison of alienated college youth: Segal's *Love Story* and Roger's *The Pursuit of Happiness.*

2. Problems of premarital sex relations among high school students: Craig's *It Could Happen to Anyone,* Head's *Mr. & Mrs. Bo-Jo Jones,* Stirling's *You Would If You Loved Me,* and Laing's *Ask Me If I Love You Now.*

3. Drug scene problems stemming from alienation: Wojciechowska's *Tuned Out* and Schaap's *Turned On.*

4. Problems of mental illness: Wilson's *This Stranger, My Son* and Kesey's *One Flew Over the Cuckoo's Nest.*

5. Misconceptions of the animal kingdom: Merele's *The Day of the Dolphin* and Mowat's *Never Cry Wolf.*

6. Problems of pregnancy facing the unwed teen-ager: Dizenzo's *Phoebe,* Thompson's *House of Tomorrow,* Zindel's *My Darling, My Hamburger.*

7. Difficult decisions faced by the typical teen-aged girl: McKay's *Dave's Song,* and Gordon's *Where Does the Summer Go?*

8. American-Indian attitudes toward life (and particularly of the white man's ways): Borland's *When the Legends Die* and Water's *The Man Who Killed the Deer.*

9. Problems of the teen-aged schizophrenic in our society: Neufeld's *Lisa, Bright and Dark* and Wilson's *This Stranger, My Son* or Green's *I Never Promised You a Rose Garden.*

10. The true, harsh accounts of drug addicts: Schaap's *Turned On* and Burrough's *Junkie.*

11. The problems of meaningful love affairs in rural America: Walker's *Winter Wheat* and Speas' *The Growing Season.*

12. The difficulties teen-age couples face stemming from premarital pregnancies: Laing's *Ask Me If I Love You Now* and Head's *Mr. & Mrs. Bo-Jo Jones* or Zindel's *My Darling, My Hamburger.*

13. Positive contributions to society of mentally unbalanced people as related in whimsical tales: the play *Harvey* with Vonnegut's *God Bless You, Mr. Rosewater* (or Zindel's *The Pigman*).

14. Attempts of teen-agers, through banding together, to attain identity in group situations where society's restraints interfere: Swarthouts' *Bless the Beasts and Children* and Butler's *The Butterfly Revolution.*

15. The attitudes of whites when blacks move in the former's neighborhood: Neufeld's *Edgar Allen*, Hansberry's *Raisin in the Sun*, and a program in the television series, "All in the Family."

16. The pangs of growing up as experienced by young adolescents: Agee's *The Morning Watch* and Baldwin's *Go Tell It on the Mountain*.

17. Incidents which had a strong influence in persons' lives: Alexander and Lester's *Young and Black in America* and Kennedy's *Profiles in Courage*.

18. A feminine view of war: Porter's *Pale Horse, Pale Rider* and Hemingway's *Farewell to Arms*.

19. The influence of physically and/or mentally handicapped children on the larger society, including parents and relatives: Wojciechowska's *A Single Light* and Porter's short story, "He."

20. A comparison of novels wherein boys drop out of high school and are faced with premarital sexual problems: Laing's *Ask Me If I Love You Now*, Haggard's *Nobody Waved Goodbye*, Eyerly's *High School Drop-out*, and Head's *Mr. & Mrs. Bo-Jo Jones*.

21. Schizophrenia as it has shown itself in women: S. Jackson's *The Bird's Nest* and H. Green's *I Never Promised You a Rose Garden*.

22. Problems faced by teen-age boys in growing up and relating to the adult world: Donovan's *I'll Get There; It Better Be Worth the Trip* and Wojciechowska's *Don't Play Dead Before You Have To*.

23. Problems of black girls in finding a niche in our society: Angelou's *I Know Why the Caged Bird Sings* and Walker's *Year of the Cafeteria*.

24. Jewish young men in search of meaning and purpose in life: Roth's *Goodbye, Columbus* and Potek's *The Chosen*.

25. The behind-the-scenes look at (supposedly) the "good guys" (the police) and the "bad guys" (the Mafia): Wambaugh's *The New Centurions* and Puzo's *The Godfather*.

26. Love "intrigues" among the wealthy during the 1920's: Fitzgerald's *The Great Gatsby* or *Tender Is the Night* and O'Hara's *Butterfield 8* or Hemingway's *Farewell to Arms*.

27. The effects of change in America as seen through the eyes of fictional minority people who lived for 90-110 years and who shaped minority thinking: Frank Waters' *People of the Valley* and Ernest Gaines' *Autobiography of Miss Jane Pittman*.

28. The plight of the Chicano male teen-ager in California: Dunne's *Reach Out, Ricardo* and Bonham's *Viva Chicano*.

29. Difficulties which male teen-agers have in making it alone in society: Hamilton's *The Planet of Junior Brown* and Hinton's *The Outsiders*.

30. Teen-age girls facing life with severe physical handicaps: Wojciechowska's *A Single Light* and Butler's *Light a Single Candle.*

31. Black teen-aged girls trying to find a place in the larger white society: Angelou's *I Know Why the Caged Bird Sings* (fact) and Marshall's *Brown Girl, Brownstones* (fiction) or Meriwether's *Daddy Was a Number Runner.*

32. A comparison of the dilemmas faced by male teen-agers in life as presented by John Knowles in *A Separate Peace* and in his collection of short stories, *Phineas.*

33. Dilemmas faced by teen-agers as presented in short story form: Gold's *Point of Departure* and Knowles' *Phineas.*

34. Contrasts in temperament and background of Jenny in Segal's *Love Story* and Annie in Betty Smith's *Joy in the Morning.*

35. The actions and reactions of black people to oppressive circumstances superimposed by the larger white society: Fair's *Many Thousand Gone* and Greenlee's *The Spook Who Sat by the Door* or Styron's *The Confessions of Nat Turner.*

36. A comparison of Southern rural life and its impact upon people during this century: F. O'Connor's *The Violent Bear It Away* and any one of Faulkner's novels.

37. Problems of adjustment among Japanese-American and Anglo-American teen-age girls: Breck's *Kona Summer,* Cavanna's *Jenny Kimura,* and optionally Emery's *Tradition.*

38. Difficulties arising from encounters among blacks or Puerto Ricans and whites: Wallant's *The Pawnbroker* and Kissing's *Stories in Black and White.*

39. Comparative and contrasting elements in the fictional treatment of mentally retarded individuals by those who know and live with them: Steinbeck's *Of Mice and Men* and O'Connor's *The Violent Bear It Away.*

40. The winsome, not-so-dumb young woman who leads men on in her various love affairs: Capote's *Breakfast at Tiffany's* and Barrett's *Louisa* or O'Hara's *Butterfield 8.*

41. The psychological search of boys for a sense of belonging in their lives: Axline's *Dibs in Search of Self* and Wojciechowska's *Don't Play Dead Before You Have To.*

42. A comparison of Crichton's fictional *Andromeda Strain* on human mutations with Watson's *The Double Helix,* a factual account of man's search for the key to biological inheritance.

43. The biographies of the struggle by famous blacks for recognition in our society: Ewer's *Sidney Poitier: The Long Journey* and Bill Russell's *Go Up for Glory.*

44. A comparison of literary styles in fast-paced mysteries involving young women: Fremlin's *Possession* and any Mary Stewart novel such as *The Moon Spinners* or *Crystal Cave.*

45. Disenchanted teen-age whites who can't seem to find the "handles" on life in modern America: Goldman's *Temple of Gold* and Johnson and Johnson's *Count Me Gone*.

46. The similar struggle of a black girl (Marshall's *Brown Girl, Brownstones*) and a white girl (Smith's *A Tree Grows in Brooklyn*) to ascertain what life in New York City is all about.

47. Attempts of badly deformed people to adjust to the outside world: McCuller's *The Ballad of the Sad Cafe* and Kellogg's *Tell Me That You Love Me, Junie Moon*.

48. Motorcycle enthusiasts and their encounters with the real world: McKay's *On Two Wheels* and Morris' *In Orbit*.

49. Teen-age girls being trapped between two different worlds: Means' *Our Cup Is Broken* (American-Indian) and Cavanna's *Jenny Kimura* (Japanese-American).

50. Short story collections for boys who don't like to read: McKay's *On Two Wheels* and Sohn's *Ten Top Stories*.

51. Attempts by adult blacks and whites to find meaning in their frustrating relationships with one another: Toomer's *Cane* and Ellison's *Invisible Man*.

52. Problems of dating between blacks and whites (Davis' *Anything for a Friend*) and Chicanos and whites (Young's *Across the Tracks*).

53. Characteristics of the severely disabled or retarded child and the consequent impact upon parents (any two of the following): Greenfeld's *A Child Called Noah* and Axline's *Dibs in Search of Self*, Wilson's *This Stranger, My Son* or Buck's *The Child That Never Grew*.

54. A comparison of women's themes and styles in short story form: B. O'Connor's "A Good Man is Hard to Find" and selected stories by Shirley Jackson, including "The Lottery."

55. Problems of the Mexican-American in Southern and Central California: Vasquez's *Chicano* and Chandler's *Huelga*.

56. Two fictionalized accounts of attempts to unionize the grapepickers in the San Joaquin Valley: Dunne's *Reach Out, Ricardo* and Chandler's *Huelga* or the latter with Steinbeck's *In Dubious Battle*.

APPENDIX D. STUDENT-TEACHER CONTRACT

INDEPENDENT STUDY CONTRACT

Period _____ Student Name _____

Date _____ Teacher Name _____

Class Title _____

(To be filled out and approved by your teacher in the English Department.)
Write on the back of the paper, if necessary.

Topic. I will study:

_____

_____

Hypothesis (an opinion I now hold after a preliminary investigation of the sources available):

_____

_____

_____

Source Materials I propose to use: (This list will probably be modified as I study).

_____

_____

_____

Description of my product (what I will have upon completion of my study--film, term paper, a passing score on a mastery test):

_____

_____

_____

Method of evaluation (A, B, or C?) _____

The following are the criteria on which I wish to be evaluated:

_____

_____
Teacher's signature

_____
Student's signature

BEST COPY AVAILABLE

STUDENT-TEACHER CONTRACT

INDEPENDENT STUDY CONTRACT

Period 2 **Student Name** Kevin Bassett

Date 9-27-74 **Teacher Name** Dave Albert

Class Title American Literature

(To be filled out and approved by your teacher in the English Department.)
Write on the back of the paper, if necessary.

Topic. I will study:

The forces of good and evil in "Young Goodman Brown" and "The Minister's Veil."

Hypothesis (an opinion I now hold after a preliminary investigation of the sources available):

These short stories illustrate the two conflicting forces of good and evil, and this theme can be applied to everyday life

Source Materials I propose to use: (This list will probably be modified as I study).

1. The two stories by Hawthorne.
2. I may also use other stories from Hawthorne to get more information about his style.

Description of my product (what I will have upon completion of my study—film, term paper, a passing score on a mastery test):

A formal essay - I'm using no secondary sources so no research methods will be necessary.

Method of evaluation (A, B, or C?) C

The following are the criteria on which I wish to be evaluated:

The organization and content of my paper.

Dave Albert
Teacher's signature

Kevin Bassett
Student's signature

APPENDIX E. SMALL GROUP DISCUSSION EVALUATION FORM

PERSONAL EVALUATION

Name _____ Class _____

Date _____ Period _____

1. Do you know the members of your group:

All | Most | Some | Few | None

2. Do you feel comfortable in this group?

All the time | Part of the time | Never

3. What did you learn about human interaction today? Check all below which apply.

- ☐ That some people in this group think and feel differently than I do, so I am aware of my individuality.
- ☐ That some people in this group think and feel as I do, so I feel a part of the group.
- ☐ That discussing my ideas with the group helps me understand what I believe.
- ☐ That beliefs different from mine result from different experiences.
- ☐ That diversity of opinion in the group is pleasing to me.
- ☐ That because I am comfortable in the group, I can express my ideas and feelings openly.
- ☐ That I value the response of others to my ideas and feelings.
- ☐ That small group discussion offers an opportunity for the exchange of personal resources.
- ☐ That it's uncomfortable when someone tries to manipulate my feelings and ideas.
- ☐ That labeling people prevents real communication.
- ☐ That I can recognize non-verbal communication in myself and other group members.
- ☐ That a successful group topic is one from which each member can derive something relevant.
- ☐ That our common interest in American literature often provides meaningful discussion topics.
- ☐ That communication helps me see how what I'm reading in American literature relates to my life.

Other (describe) _____

_____

_____

APPENDIX F. SAMPLE CRITICAL ESSAYS:

STRUCTURAL DIVISIONS NOTED

(For use in teaching paragraph development.)

"The Surrender Speech of Chief Joseph, 1877"
--Joseph, Chief of the Nez Perce tribe

I am tired of fighting. Our chiefs are killed. ←Topic sentence

Looking Glass is dead. The old men are all dead. It is the young men who say no and yes. He who led the young men is dead. It is cold and we have no blankets. The little children are freezing to death. My people, some of them, have run away to the hills and have no blankets, no food. No one knows where they are--perhaps they are freezing to death. I want to have time to look for my children and see how many of them I can find. Maybe I shall find them among the dead. Hear me, my chiefs, } Supporting details

I am tired. My heart is sad and sick. ←Topic repeated

From where the sun now stands I will fight no more forever. ←Conclusion

--from *New World Issues: Currents.*

APPENDIX G. READING SEMINAR EVALUATION FORMS

Name _____

Date _____ Period _____

Title of unit _____

To meet criteria:

☐ 1. Bring a copy of the work(s) under study with you to the seminar.

☐ 2. Show an understanding of the work(s). For example, be able to cite the significant incidents in the beginning, middle, and end of the story.

☐ 3. Relate the work to yourself and your world: Did you like it? Did it have an effect on you? What? Did you identify with any of the main characters? How? How does the work relate to the unit theme?

☐ 4. Interact with other group members as you discuss the above, utilizing small-group discussion skills.

To exceed criteria:

☐ 1. Be able to meet all of the requirements above. Items 2 and 3 should have been discussed thoroughly in preparation meetings.

☐ 2. Demonstrate an understanding of the elements used (tone, symbols, characterization, and others) by answering the questions on the specific genre in "Questions To Consider About Literature," a handout provided by teacher.

☐ 3. Help your seminar group choose and discuss <u>one</u> of the following topics:

a. Compare the work with others by the same author. Is the work typical? Why or why not?

b. Discuss critical appraisals of the work. Do you agree or disagree with the critics?

c. Discuss biographical or historical information <u>which illuminates the work</u>.

d. Arrange for a filmed version of the work or another by the same author to be shown in the classroom, or a field trip to be taken to a local showing. See teacher.

e. Present an oral interpretation of the work/theme under study--reader's theater presentation, poetry reading, play cutting, etc.

f. Other? See teacher.

APPENDIX H. QUESTIONS TO CONSIDER ABOUT LITERATURE

During the years you, as a student, have studied literary works with teacher-made guides to teacher-chosen works. These guides, though helpful, can cripple your reading ability if you come to depend too heavily on questions from outside yourself. The trick, then is to learn what questions to ask to get at what is worth knowing for you.

Learning to ask the questions which illuminate a literary work is not easy. Every work presents a unique experience so relevant questions are often generated by the work itself. There are, however, some standard questions to be asked of specific genre--fiction, nonfiction, poetry, and drama. These appear below. It is these questions, as well as those unique to specific works, which you will be discussing in seminar and in composition.

1. Name the most important characteristics of the main characters.

2. Do the characters seem to fall into clearly definable groups?

3. How do a character's personality, beliefs, values, and so on influence his actions?

4. What techniques does the author use to reveal character?

5. How do the minor characters operate in the story?

6. Identify the major conflict or tension concerning ideas, attitudes, and values of the main characters.

7. Trace the development of the conflict beginning with the event initiating it to the climax and resolution.

8. Does the ending seem satisfactory to you? Is it realistic?

9. Does the author employ symbols? How do they reinforce the theme?

10. What parts do the following play: irony, tone, point of view, mood, and setting?

11. Are the names of characters or title of the story significant?

12. Describe the author's style, considering his use of narration, description, dialog, sentence structure, vocabulary, or humor. Can you relate his style to the theme?

13. State the theme or themes.

Questions on drama:

Most of the preceding questions apply also to drama but others apply primarily to this genre.

1. Is there a subplot? How is it related to the theme?

2. What unusual stage techniques does the playwright use and how are these techniques related to the theme?

3. How is the play influenced by the time period in which it was produced?

4. Identify the main divisions, if possible: exposition, development, climax, and resolution.

Questions on poetry:

1. Who is the speaker in the poem?

2. Paraphrase the poem (put it into your own words).

3. What feelings does the poem evoke in you?

4. What kinds of things in the poem call forth these feelings in you?

5. State the theme or themes.

6. Can you relate the following to the feelings you have about the poem: symbolism, imagery, mood, and tone?

7. Can you tell how certain words are used, if any seem unusual?

8. Are the sound or meter significant in terms of the subject or tone of the poem?

9. Are there any unusual techniques in structure or punctuation?

Questions on nonfiction:

A. Biography.

   1. What effect does the bias of the author have on his subject?

   2. What traits of the person written about are the most admirable? Are his undesirable traits shown?

   3. What environmental conditions affect the person's attitudes and values?

   4. What makes this person important enough to be written about? Do you think he deserves this attention?

B. Essay

1. How does the bias of the writer affect the work?

2. Is this a personal essay or an informational article? How do you know?

3. What is the writer persuading you to believe? What techniques does he use to do this? Are they effective?

4. Does the writer use specific examples from his own experience or from the experience of others? What is the effect of either kind?

5. Can you state the main idea of the article or essay?

Steps for poetry analysis:

A. What does the poem say?

1. Literal and exact meaning of all the words and phrases with dictionary check.

2. Careful study of lines, stanzas or unit organization.

3. Paraphrase obscure passages. Restate difficult sections, using your own words.

B. How does the poet achieve his effects?

1. Figurative language: "dark, damp, dingy dump"

   a. Alliteration: "silken, sad, uncertain rustling"
   b. Assonance: "ominous bird of yore"; "low, moaning groans"
   c. Metaphor: "with mien of lord or lady"; "kittenish smile"
   d. Onomatopoeia: "foot-falls tinkled"; "suntan oil oozed and gushed"
   e. Inversion: "quoth the raven"; "said the teacher"
   f. Repetition: "nevermore"; "listen now, do it now, talk now"

2. Concrete images: bust of Pallas; "pier at Ocean Beach"

3. Conciseness

4. Rhythm and rhyme: "surfboards flying over crashing waves"

5. Kinesthetic words: "never flitting, still is sitting"

6. Sounds pleasureable or memorable: "nevermore"

7. Tone: happy, sombre, thoughtful, nostalgic, etc.

8. Words: connotations and implications

9. Symbol: the raven as a bird of ill-omen, of death or melancholy mood; flag as patriotism and nationalism

10. Use of contrast or parallels for emphasis

C. What interpretation is valid?

1. What is the theme of the poem? Reconsider what the poem says and how the poet says it.

2. Is there more than one interpretation? Is there more than one level of understanding?

APPENDIX I. USING READERS' THEATER

I hear and I forget.
I see and I remember.
I do and I understand.
--ancient Chinese proverb

Good entertainment, yes! But more to the point, readers' theater is a marvelous way to stimulate high school students to read intensively in analyzing plot, characterization, and writing style as they prepare scripts for oral interpretation. They then share their understanding of the literature under study as they step into the shoes of the characters and project these fictive people to the rest of the class, their audience.

Leslie Irene Coger, co-author of *Readers' Theatre Handbook* suggests in *Scholastic Teacher*, October 1971, "The Use of Force" by William Carlos Williams as a good short story for this purpose. (It tells of a country doctor's use of force in treating a young diphtheria patient.) To adapt the story for Readers' Theater:

1. Determine the point of view--the vantage point from which the story is being told. In this story, the doctor may be telling the story years after the events took place. He would be the narrator. You should probably participate as the narrator in the initial readers' theater presentation in order to set a model.

2. Others in the cast would be a younger doctor, the mother, the father, and the little girl.

3. The older doctor would narrate the expository parts of the story, with the younger doctor speaking in dialog scenes with the family.

4. All five speakers could sit on chairs or stools looking at an imaginary screen in front of them as they project the story's action upon it.

5. Allow class time for rehearsal periods in which students may experiment to find the best ways of illuminating the printed word. There is no one way to adapt and present a script. Students can do their own interpretations as long as they are true to the literature.

APPENDIX J. STUDENT COURSE EVALUATION*
(or Unit Evaluation)

TO THE STUDENT: It is the desire of your teacher to provide for the students in this course the most satisfactory learning experiences possible. To aid me in future planning toward this goal, I am asking your reactions to several statements about course activities so far during this semester. You need not sign your name on this questionnaire, nor do you need to indicate my name. Respond to each statement by making a check mark in the YES or NO column, depending on your honest feelings about that statement. At the end of the list of statements there is room for additional comments and you are urged to add anything you wish to aid me in this evaluation.

YES	NO		
___	___	1.	The lectures are informative.
___	___	2.	There is adequate use of media (slides, tapes, transparencies, films).
___	___	3.	There is not enough use of media.
___	___	4.	There is too much use of media.
___	___	5.	The assignments are clearly explained so that I know what is expected of me.
___	___	6.	The reading assignments are of the right difficulty level for me.
___	___	7.	The reading assignments are too difficult for me.
___	___	8.	The reading assignments are too easy for me.
___	___	9.	The writing assignments are of the right difficulty level for me.
___	___	10.	The writing assignments are too difficult for me.
___	___	11.	The writing assignments are too easy for me.
___	___	12.	We have the appropriate number of writing assignments for such a unit.
___	___	13.	We have too many writing assignments for such a unit.
___	___	14.	We do not have enough writing assignments for such a unit.
___	___	15.	I feel comfortable in my class.
___	___	16.	My teacher dominates my class.
___	___	17.	My teacher does not give enough direction in class.
___	___	18.	My teacher performs as other group members in my class.
___	___	19.	I am graded fairly on my assignments.
___	___	20.	I am graded fairly on my test papers.
___	___	21.	I am graded fairly on my report card.
___	___	22.	I feel that I can discuss my grades with my teacher.
___	___	23.	The test questions are of the right difficulty level.
___	___	24.	The test questions are too hard.
___	___	25.	The test questions are too easy.
___	___	26.	I have enjoyed the simulations, role playing, and group discussions.
___	___	27.	I have learned from the simulations, role playing, and group discussions.
___	___	28.	I am willing to meet with my teacher in individual conference.
___	___	29.	I feel that my teacher is interested in me as a person.
___	___	30.	I feel that my teacher wishes to help me as a student.
___	___	31.	I feel that I have been learning in this course.
___	___	32.	I am enjoying this course as a whole.
___	___	33.	I would recommend this course to other students.

--Adapted from instructional unit guides published by the Hawaii Department of Education.

Please indicate:

A. Activity enjoyed the most? Why?
(or: What did you enjoy most about this unit? Why?)

B. Activity enjoyed least? Why?
(or: What did you enjoy least about this unit? Why?)

C. Please add any comments you wish.